

psa JOURNAL



Down By The Sea

Ed Kazminski

Third, Class B, June International Club Print Competition

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Closing date for news is 25th of second preceding month. In Stamford, Trading Post items must be in our hands by 25th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the

entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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The President Reports

On the eve of a month off and with the Chicago Convention still nine weeks or more away, the air is full of Convention and programs and plans for the months ahead. There are letters about possible Regional Conventions (has no one a better name for them?) in various parts of the country and requests for data on Town Meetings and Round Ups and Chapters. I might call it almost a buzz of interest and excitement over what PSA means.

Then there is a widely expressed desire to see PSA expand its work in all the levels of photographic skill and the numberless uses of photography. Members from all the corners of our land write in for information of camera work with high school students on an organized or a personal basis while others urge that "we get going in that field."

Others want PSA to extend its efforts for the beginner "who just wants to take pictures" and who has no interest in competitive exhibitions in color or black and white. They point out with great evidence to support them that there are hundreds of photographers who want to make pictures for their own satisfaction for every one with "salon" aims, and they suggest that we put more emphasis on these many kinds of photography.

Fortunately, all these letters and pressures are for more and more of what we are now doing and for simple expansions of the programs now in operation. Even better is the keen desire to have a part of making these programs of more value to more photographers.

It is the ardent hope that there may be many program and planning meetings at the Convention aimed at working out definite schedules and assigning definite, interesting and valuable jobs to those who want to see PSA accomplishing more for many more of the millions who have and use cameras. Drop me a line at the Drake and help get those plans to the helpful working stage.

It is quite likely that some of the new ideas will already be in the works or that your suggestions will aid materially in perfecting others now being kicked around by Committees. If there is any one standard operating procedure in PSA, it is that any new thought gets talked about with any member who might contribute to its successful working or who wants a hand in making it work. Then after the thinking narrows down and there is general agreement on how it should be done, it begins to happen.

Attend your Division meetings and those called to consider any projects that sound exciting. Then, take an active part in both the planning and the setup of the working committee. The photographer who has not really gotten into such work right up to his elbows has yet to learn how much satisfaction and pleasure there can be in photography.

And, while we do more for more photographers, we broaden the base of PSA until it becomes as important to all photography as it is to so much of it now.

I hope to see you at Chicago—and to go into what we are going to do—together.

NORRIS HARKNESS

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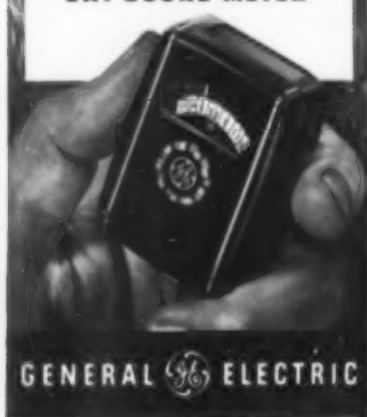


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Eastern News

Editor: George J. Mann
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Connecticut PSAers

Three well known PSAers were the judges at the recent Bethlehem (Conn.) Fair's eighth Annual State Photography Show. They were Henry C. Miner Jr., Edward W. Hutchinson, APSA and Henry W. Barker, APSA.

The Armchair Photographic Society, made up of seven PSA members, were the winners of the 1954 Class "A" trophy of the New England C.C.C.

Stamford (Conn.) C.C. will begin the season with a lecture-demonstration by that well known feline photog, Philip Solomon, PSA of West Hartford. Phil has promised to tell all regarding his methods in making those terrific cat portraits which have scored so well in the salons.

Field Trip

Many PSAers enjoyed a field trip to the Catskill Game Farm (NY) sponsored by the Metropolitan Camera Club Council.

Armstrong Lecture

Members and their wives of the Western Reserve Pictorialists were guests of Miss Doris M. Weber, FPSA, where they enjoyed a picnic dinner in Doris' orchard and met J. Elwood Armstrong, FPSA, and his charming wife Helen. Following dinner Mr. Armstrong spoke on salon prints.

Photo Course

Jamaica (NY) C.C. are sponsoring an advanced photography course starting October 15 and each Friday for 12 months.

Among the speakers for the course are five PSAers, Sam Grierson, ARPS, Josef Schneider, Carl Sanchez, APSA, Carlyle Trevelyan, APSA and Edward C. Wilson, APSA.

New Address

The Metropolitan Camera Club Council is now located at 51 East 10th Street, New York 3. With the change of office comes a change of location for the Council Inter-club competitions, starting in October and through June they will be held at the Penn Y Auditorium, Penn Station, N. Y. A new competition will also be started in October, a "B" class color. The Council feels this will be of big help to the smaller clubs and not so experienced color worker.

West Essex (NJ) CC.

One of New Jersey's most active clubs West Essex CC, announces its 4th Annual Inter-Club Color Slide Contest to be held

November 3. West Essex not only gives a prize to the winning club but to the three best individual slides and an additional prize to the club showing the most improvement over last year.

When this New Jersey club says they will hold a small print contest they mean just that, accepting nothing larger than 5 x 7.

All-State Portfolio

The Maryland All-State Portfolio we reported on in the August issue seems just about assured. It is now in the dues-collecting stage from those who expressed willingness to join up. "Mac" McCafferty who started it all had to give up because of a new job down in Florida. In the meantime Thomas Firth, APSA, has taken up where "Mac" left off.

Visitor

While writing this column my telephone rang and I was pleasantly surprised to hear the voice of George Simoneau, PSA, Boston on the other end of the line. George had been in Jersey visiting with his brother and on the way home had stopped off here in Bergenfield to pay me a welcome visit.

After showing off my "Masterpieces" to George we started talking PSA and kept it up for five hours all through dinner where I showed George the goodness of Jersey steaks, (at a local inn) my wife and son being on a tour of Nova Scotia. I had often wondered if there were others as wrapped up in this hobby and taking as much advantage of PSA as I was. I am happy to say there is one for sure; George Simoneau is in a number of Pictorial Portfolios and also the Salon Workshop and is an ardent PSAer. A Right Kind of PSA Member.

New England Visitors

Doris M. Weber, FPSA and Lucie French spent eight glorious days in Gloucester and visiting many historic points in Massachusetts, New Hampshire and Vermont. During the trip they stopped at John Doscher's very fine photo school in S. Woodstock, Vermont.

Teaneck CC.

We like the message from the new officers of the Teaneck (NJ) CC, to the members as printed in their booklet outlining the program for the 1954-55 season.

"Dear Member, We have been elected officers of your Teaneck CC, and feel that a responsibility rests upon us to make Teaneck a better club and to give you, as a member every opportunity to improve your

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work. In trying to achieve this end, we intend to make it instructive, entertaining and worthwhile—in fact we feel that if you attend all the meetings and absorb the programs we have lined up, you will unquestionably improve your photographic hobby, whether you are an advanced worker or a beginner. What we desire most is to see you at all the meetings, and for you to get full value for your 1954-55 membership”.

Conrad Falkiewicz, PSA is the new President of the Teaneck club, he is also an active PSAer, being an Assistant Director to the Pictorial Portfolios and a member of a number of them. “Connie” has started a complete course in photography for the members of Teaneck, everything from the exposing of the negative to the final exhibition print.

Exhibit

PSAer Susan Sherman, Brooklyn has her print exhibit “Glimpses of Mexico” on view in the University Camera Store in Greenwich Village, N. Y.

Miss Kilmer Graduates

Miss Dorothy Kilmer, PSA, Gloversville, N. Y., recently graduated from the Germain School of Photography as an airbrush artist.

Miss Kilmer, a victim of rheumatic fever and rheumatic heart disease completed the airbrush art course in commercial design, color design, portraiture modeling and photo restoration plus all other phases.

Until her sickness she was active in the Pictorial Portfolio activity both as a member

and Portfolio secretary and in a recent letter to Bob McFerran has again offered her services to PSA.

JOURNAL AUTHORS

Wouldn't you like to know more about the people who write for the Journal? This month we're catching up on a few from last month, and we'll try to get current as rapidly as possible. One problem we have is that a good many photographers don't have pictures of themselves. So this is fair warning to all our recent authors, and to those who are planning to write Journal articles . . . get the camera unlimbered and pose. We'll take a formal pose, but we would much rather have an informal one, maybe in your regular job, with the better half or family, having fun, or taking pictures. Just make sure you don't pose under a focusing cloth! It's the face we want.



tion and has written a number of magazine articles on photography and architecture.

He has taken photos most of his life and color photos almost exclusively since 1940. He lectures to college groups and copies of his slides are owned by several college art departments which use them for teaching purposes. In closing the letter from which we have extracted this information he jokingly says, “Furthermore, I'm a very nasty guy and like to turn my poison pen on crackpots and incompetents.” Hope he'll send us carbons of his poison letters to the writers who differ in this month's “Difference” article.



Nowhere near as controversial a figure is this George Munz who did Tropical Fish last month. George is a Cornerstone member, belongs to CD, ND and PD. In his private life he is Superintendent of Equipment for the Blue Coach Lines in Little Ferry, N. J. a job he has held for 20 years. He is “married to a wonderful girl named Lillian” for 24 years and they have a son, Stephen, 12 years old.

George is past president of the Teaneck CC, member of the Pictorial Oval of N. J., Exhibitor, Chairman of the Bergen County CCA and President of the Metropolitan CCC of New York.

He worked with Doris Weber at Detroit and New York conventions and is working on the Portfolio Room for the Chicago convention. He is an Assistant Director, American Portfolios, Director Camera Club Print Circuits, secretary of two portfolios #20 and #44, member of two other pictorial, one nature, 1 star and the New Zealand-American.

He is a Two-Star Exhibitor in Pictorial and Nature and in 1953-54 was second most prolific exhibitor in Nature print shows. He has won four cups, six medals, five Print of the Month certificates and fifteen cash prizes.

He is also Editor of the Eastern Zone News of the Journal.

One question. When does the guy sleep?

Vogon Award

For the first time, the Nature Division is to have an award all of its own. Mrs. Ida Vogon, who is a life member of ND is giving an award in the form of a plaque for outstanding proficiency in Nature Photography, in memory of her late husband Sam Vogon.

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Leading off, because he seems to be a bit of a controversial figure at the moment is Howard Dearstyne. He wrote that article on What's Wrong With Our Salons which we call WWWS to save pages of spelling out. The repercussions will be found on another page.

Howard, pictured here by his wife, Barbara, who is a b&w photographer whereas he dabbles in color, is an architect. After college he studied two years at Columbia School of Architecture then went to Germany for six years, is the only American to hold a diploma from the Bauhaus in Dessau. On his return he worked four years for Wallace K. Harrison (UN Buildings) and for other architects. He taught at Black Mountain College, Lawrence College, Cranbrook Academy of Art where he was in charge of the Department of Design, and the College of William and Mary. He is also doing architectural research and writing for Colonial Williamsburg.

He is co-author of two books, *Colonial Williamsburg—Its Buildings and Gardens* and *Shadows in Silver*, the latter to be published this month by Scribners. He translated a book for the Guggenheim Founda-

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Western Zone News

Editor: M. M. Phegley
320 W. Riverdale Dr., Glendale, Calif.

By this time you PSA members in the Western Zone, further known as the eleven Western States, will have had the opportunity to read news in the August and September issues of the Journal. Now you have received the October issue. This would remind all news contributors that there is an opportunity to report photographic activities of your community. Thanks to all who have helped. News items should be received by the Zone editor by the 20th of the month so that the stories may be selected, typed, and sent on to Editor Don Bennett.

Here in Southern California the next PSA "Roundup" activities are being planned to enhance the interest of our PSA members, both new and old. The second quarterly "Roundup" is scheduled for Sunday November 7th at the Ambassador Hotel, Los Angeles. It is expected that we shall have the pleasure of including Dr. A. D. Bensussan, FRPS, FPSA from Johannesburg, South Africa among the group attending.

Boris Dobro, FPSA, of Santa Barbara will be on the Pictorial Division Program. It is also understood that Color and Nature Division are planning a combined program for morning presentation.

Julius Foss, PSA member of Yorba Linda, California, reminds us that Knott's Berry Farm at Buena Park, offers wonderful photographic opportunities. Camera Club day is scheduled every Friday morning at the Farm. Historic buildings of the Old West with a number of models in appropriate costumes are to be found here. Anyone with a camera is welcome and its all free.

Carlton Lingwall of Montana reports that Field trips are still the order of the day for the Montana PSA Camera Clubs. Sunday, August 15th, saw 65 members of the clubs from Butte, Bozeman and Great Falls meet at Stemple Pass, 6373 feet up in the continental divide where a picnic lunch was held. After lunch the group traveled to Marysville which at the turn of the century was a prosperous gold mining town: of about 5,000 people and now has a population of about 50. Shutter clicked wildly as we recorded the sight that lay before us. Much time was spent listening to a native-born member of the town now 71 years and blind tell many thrilling stories of the past life of the community. Needless to say the sun had long since passed from view beyond the peaks that surrounded us when we packed our gear and headed toward home. August 29th will again find the Montana PSA Clubs together in Glacier Park which will wind up the field trips for the season and members will settle down to produce prints of the many scenes that were recorded. Montana summers are all too short and little time is spent in the darkroom, that part of photography is saved for the long winter evenings ahead.

Dewitt Bishop, APSA, Sacramento reports—The 14th North American International Photographic Exhibit sponsored by the California State Fair and Exposition and the Sierra Camera Club held print judging and color slide judgments on separate week ends. This show, you remember, skipped its exhibit in 1953 so that it could

show the ¼ million State Fair-goers the Annual PSA show from the Convention held in Los Angeles. They had approximately 950 prints and 1450 color slides from 'round the world'. Grant Duggins, FPSA State supervisor of the show, used the recommended viewing light set—shown in the PSA Journal, July, 1954 exactly. Result: Judges Eddie Kaminski, Elmore Adams, APSA and Dewitt Bishop, APSA were happy with the naturalness of the light value, and the working crew was happy with the ease of work flow.

The Placer Camera Club, a PSA club not quite a year old in Auburn, California (Gold rush days country) has kept to a well rounded out program. Right off they used nearby top exhibitors Joe Dixor, Virgil Coenen, and Dr. Leo Barusch to set them right on what makes high quality slides, then they tied in with a civic event by holding a "junior exhibit" of California-wide entries, then to keep from being too "salonish" they filled the summer meeting program with potluck suppers outdoors with shooting sessions and members slide shows—nice ideas.

Sierra Camera Club has made many of its members happy—by a pre-meeting discussion, question and answer session that irons out what all the advanced talk is about during some meetings. Those interested meet an hour ahead of the scheduled meeting time. The meetings are run along conference methods and members take part—visual aids are also used. Seems like other clubs might find this a key to the problem of helping the newer members.

Post Offices have a three cent stamp with Eastman's picture on it. Appropriate for our mail.

Elmer Lew of Fresno, California Camera Club is Exhibition Chairman of the Fresno District Fair Photographic Exhibition, planned for display October 1st thru 10th. This year's exhibit is planned as the forerunner to future international salons.

Charles W. Wilson, APSA, ARPS of San Diego, had a very interesting and educational article "The Photographer and the Sea" in the August PSA Journal.

November 11-12-13-14 are Death Valley Days this year. This annual encampment offers many opportunities to camera fans. Floyd Evans, FPSA, well known desert photographer is chairman of the Photographic Committee. There will be a photographic breakfast November 13th, which will be followed by a field trip. Included among this group will be Mac Deadrick, APSA, Fred Archer, HON, FPSA Ansel Adams FPSA, Joseph Muerch, FPSA, Leo Moore, APSA Vincent Hunter, FPSA, Paul Hoeffer and others. Saturday night El Camino Camera Club will present a color show. One of the many events photographically attractive is the Burro-Flapjack Contest, which is put on by desert prospectors and their faithful Burro companions. Camera clubs should urge their members to attend and be sure to register. Encampment activities are free. Accommodations in Death Valley include a Motel as well as many camp sites. Make your plans to visit Death Valley, California on the above dates.

In The Foreign Press

A set of cabinets filled with scillions of neat cross-indexed filing cards may be suitable for keeping tabs on art objects and books in museums. But because of a farsighted policy on the part of its early curators such filing systems were never seriously considered by the Cabinet des Estampes (Print Section or Graphic Arts Div.) of the French National Library. The photographic section particularly is really something; according to curator Jean Prinnet who describes it in detail in two recent issues of the Paris "Photo Monde".

More than a century ago when such artists as Bracquemond, Daumier, Celestin Nanteuil and Victor Adams were in the habit of dropping in to register their latest etchings or lithographs Blanquart-Evrard (on Sept. 6, 1851) brought in for filing his first photographs and thus without fanfare photography took its place among the national collections of France.

Photographs were given the same careful attention as prints of all other kinds which had been gathered here during the past centuries. This was only natural, Mr. Prinnet points out, as the photographers of that day were first of all artists, perhaps engravers, painters, lithographers or designers. Niepce discovered photography while trying to improve a lithographic process.

Thirty years after the registration of the first photographs a law was passed recognizing the established custom of using the print section as a legal depository and further assured the originators that their works would be not just classified and filed but would be exhibited, advertised and protected against illegal use. The earliest text of this law is dated 1881 and the most recent is that of June 21, 1943 which stipulated that all prints offered for sale, distribution or loan were subject to the rules of the "depot legal".

Today you will find small groups of the most typical works of each photographer who himself collaborated in their selection.

But you will also find another five or six million prints, divided into some hundred fifty sections where they are grouped by subjects. They may be calotypes, Daguerrotypes, monochromes or color prints as well as transparencies. The series are again subdivided according to format, etc. Some prints are mounted on bristol board while others may be microscopic in size (like those of Dagron) or perhaps life-size (like certain portraits by Nadar).

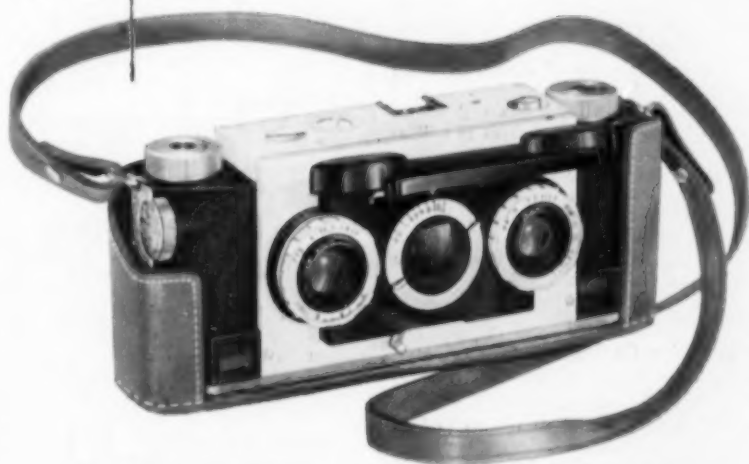
There is a catalog, which, while it cannot describe or even indicate the location of each and every print, can at least lead one to a series or from one group to another.

In addition an alphabetic index gives all the useful information on the photographer, both early and contemporary; his name, address, principal works (with specific dates), specialty and the nature of the collection.

From here on the only filing cards used are the prints themselves. Instead of using only one print and cross-indexing it under various pertinent classifications a more realistic approach was used. Copies of the prints were made and inserted wherever

taps

THE FIELD FOR QUALITY



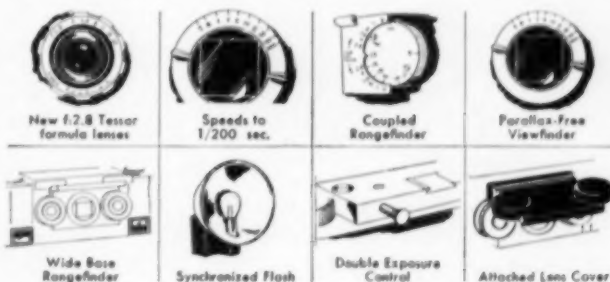
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needed, resulting in a saving of costs as well as time. Special mention should be made of the carefully organized topographic unit where a monument, building or other documentation may be easily located because of its subdivision by departments, cities, communes and neighborhoods.

In 1949 a catalogue of French Photographic Documents was issued in co-operation with the Committee on Co-ordination of Documentation by Image. The Photo section also collaborated with UNESCO (1950) in preparing and publishing a list of "Archives of Photographic Works of Arts" which listed a great number of collections being conserved in 55 countries.

The photo section remains a real service organization to the photographers as well as to the collectors and researchers (amateurs, journalists, editors, etc.). Each year since 1946 the national salon exhibits 150 picked by an independent jury, selected by the photographers themselves. They are shown at the Galeries Mansart and later become part of the permanent collection.

—O. S. L.

Information Center

The Metropolitan Camera Club Council of New York now has an Information Center at 51 East 10th St., where visitors to New York City may find out what photographic activities are taking place during their visit. By calling GRamercy 5-4310 between the hours of 10 A.M. and 4 P.M. you can determine if there is a club meeting that night in any of the clubs in the area, and usually what is on the program.

George Baer Wins Mr. PSA Contest To Be Honored At Chicago Convention

George O. Baer of Rye, N. Y. has been declared the winner of the 1954 Mr. PSA contest and will be the honored guest of all PSA at the 1954 Convention in Chicago. A member only a little more than a year, and signed up by Red Dunnigan, Mr. PSA of 1953, he captured the title by an intensive drive for new members, writing hundreds of letters and talking PSA to every photographer he met.

In keeping with our 1954 slogan "Get the Right Member", George has made sure that every one of the new members he has signed up is the right kind of person for PSA membership.

In reply to a query about his activities other than selling PSA membership and taking stereo pictures, George said "I am a salesman. I sell industrial finishes for the Adelphi Paint & Color Works of Ozone Park, L. I. I cover the territories of metropolitan New York and metropolitan Philadelphia.

"Marian, my wife, our three children, Toni (7), Diana (4) and George Jr. (2) and I live on Long Island Sound in Rye, N. Y., where I am also a Captain in the Auxiliary Police. Marian hails from Kansas City, Mo.

"My original interest in photography goes back to college days at the University of Miami. At that time I was mainly interested



Mr. PSA of 1954

in free-lance newspaper photography and worked for AP, Times-Wide World, etc.

"A year and a half ago my interest changed to stereo. I went overboard and now have no other camera equipment than my Stereo Realist. For the past two winters Marian and I have visited the Caribbean and I have taken my fill of stereos. This year we hope it will be Panama.

"I'm very happy to have won this Mr. PSA contest. It doesn't mean, though, that I'll stop signing up new members. PSA has so much to offer everyone that I'll keep right on, though possibly not with the intensity needed to win this contest."

In addition to winning the title, Mr. Baer was awarded the Spee Wright trophy, a beautiful silver bowl after a design by Paul Revere or which is inscribed his name and his achievement. Presentation of the award was scheduled for the Honors Banquet.





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Has Tessar f/2.8, 43mm lens in Synchro-Compur shutter with speeds to 1/500 sec.

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Area in inner circle shows critical rangefinder focusing . . . area in outer ring for ground-glass focusing.

Mr. PSA Finalists Sept. 1, 1954

- J. Elwood Armstrong, APSA
- Mrs. Margaret Connely
- Lyall Crose, APSA
- Boris Dobro, FPSA
- L. B. Dunnigan, APSA
- Walter J. Goldsmith
- Larry Hanson, APSA
- Julian E. Hiatt, APSA
- George R. Hoxie, APSA
- Gere Kruse
- Maurice H. Louis, APSA
- Herbert A. MacDonough, APSA
- Richard O. Malcomson
- Sgt. W. N. Muhlhauser
- Henry C. Mixer, Jr.
- Walter E. Parker, APSA
- Hy Seldidge, APSA
- Dr. Carroll Turner, FPSA
- Mrs. Therese Whiteside
- Frances Wu, Hon. PSA, FPSA

Canadiana
REX FROST, APSA
 37 Bloor St., W. Toronto

From Blossom Caron, APSA, of Montreal comes a report of a camera club trip that is different and should be most helpful. The trip was made in early July by the Montreal CC . . . but read the details as they appeared in the Montreal Gazette.

'All roads lead to Rome', or so they say, but one week end recently they seemed to be leading to South Woodstock, Vermont, and the Country School of Photography.

Approximately thirty members of the Montreal Camera Club, loaded down with cameras, piled into their cars and headed for the border. Long lists of equipment were presented to the bewildered customs official to be stamped in order to avoid difficult explanations on the return into Canada.

After a run of about 175 miles, one by one the cars pulled up at the pleasant motel on the outskirts of Woodstock where John Doscher F.R.P.S., F.P.S.A. had made reservations.

John Doscher, several years ago gave up his business and bought a fine old brick house in the heart of the Green Mountains. Here he had rebuilt a large and picturesque barn and transformed it into one of the best known schools of photography on the Continent. A not-so-small fortune has been spent to provide the pupils with studio, dark rooms, get-together discussion room and quarters especially equipped to do dye transfer work. The equipment ranges from the easy-to-handle simple variety to the most up-to-date and complicated—all under the guidance of the splendid teacher John Doscher, and his assistants.

But to return to the Montreal camera fans: Saturday morning produced a tour of the studio and general chit-chat, waiting for the weather to clear. In the afternoon Mr. Doscher guided a motorcade to picturesque spots and film was burnt up on covered New England bridges, cows crossing a stream and, of course, birches.

In the evening there was a lecture and demonstration on portraiture—according to many, the best the club has had—then coffee and apple pie before turning in.

Sunday produced fitful sunshine, red barns, scarecrows, winding streams, then regretful goodbyes and many a resolve to return to South Woodstock and the Doscher's hospitality."

Obviously the time spent with John Doscher was most pleasant and profitable and I only wish that all of us could have been along.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
 392 Hope St., Glenbrook, Conn.

It happened in a medium-sized city which could have been any town of its size in the U. S. A. or Canada.

The hero of our tale was traveling on business and had stopped over to make some contacts with local firms. He had been on the go all day, and now that the business day was over, was looking forward to a

photographic PROOF

*it's 800% easier to show and enjoy slides
 with La Belle Automatics*

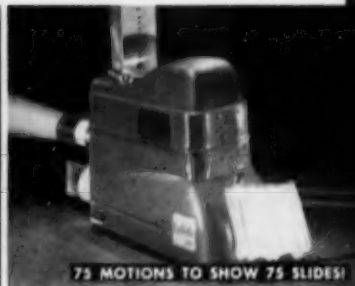
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NEW
AUTOMEGA D-3
autofocus
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Fast, precise autofocus-
ing assured by custom-
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tracks and lenses. New
"floating" action of
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Gearless focusing me-
chanism of advanced
design makes auto-smooth
focusing possible with
twisting of the wrist ease.
No play or backlash.

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leisurely dinner and an evening of relaxation.

The pleasant chore of refreshing the inner man dispensed with, our hero turned his thoughts to the evening ahead. Being a dyed-in-the-hypo photography fan, he naturally thought of looking up a local camera club, and if a meeting was scheduled, spending a pleasant hour or two meeting the gang.

A glance at the PSA Directory (which he always carried on his travels) told him that the town had two clubs. That made his chances fairly good that one of them might be meeting that evening.

He checked the address of the first club listed. Not so good—it was a P. O. box number. The second one listed a street address, but that wasn't much help in getting the information he needed.

What to do? After some deep cogitation, he decided to call one or two of the local PSA'ers or the chance that he would be lucky enough to strike pay dirt. Armed with the local telephone directory and his PSA guide, he began to check one against the other. The first number called didn't answer. On the second try, a pleasant feminine voice told him that the PSA'er was not at home.

Could Mrs. PSA'er tell him something about local camera club meetings? Well, the lady wasn't sure, but she thought the club to which her husband belonged met the first Wednesday and fourth Tuesday—or was it the first Tuesday and the fourth Wednesday? She was somewhat hazy about it. He might try phoning the club secretary—a Miss Jones, first name and address unknown.

Thanking the helpful lady politely, our harried hero hung up and tried another number. This time he almost got some information. The lady who answered said that yes, there was a club meeting that very evening. She knew because her husband had already left to attend it. Where was it being held? Well, now, she thought it was one of the local American Legion halls, but her husband belonged to both clubs and this might be the one that meets in the Community Center on the other side of town. Glassy-eyed and bewildered, the poor guy did just what you would have done—he gave up and went to bed!

By now, you've no doubt figured the point of this little anecdote. It's this: The easier it is for localities and transients to obtain information about your club, the better it will become known, and the faster it will grow.

Although your club listing in the PSA

**Color Division
Star Ratings**

★★★★

Mrs. Pearl Schwartz Rice, APSA
Paul J. Wolf, APSA

★★★

Virginia Goldberg Jack A. Goldsack
Ludwig Kramer Leslie J. Mahoney
Henry M. Takahashi John D. Walker
Mrs. Amy Mintel Walker

★★

J. H. Arrietta Alfred C. Schwartz
Virgil Coenen Douglas H. Wanser
Noel LaDue Albert Widder
Harold E. Sandahl, Mrs. Frances R. Wolfson
Samuel W. Wolfson

★

Ernest W. G. Barrie Henry Krull
Robert A. Bohler Robert J. Lauer
J. H. Boulet, Jr. Bruno C. Reinecke
Audrey Gingrich Mrs. Isa M. Sharon
Lenore Bliss Hayes Frederic B. Shaw
Frank J. Heller Lt. Col. Ralph Sims
Blake S. Jackson Edward C. Wilson
Cdr. J. L. Kenner C. L. Wright
Brig. Gen. G. MacLeod Ross

Directory gives much pertinent data, some dope on the times and place of meetings could be of invaluable aid to anyone interested in attending. And such information could be listed in the Directory. It would mean a lot more work for your Journal editor and his staff, but they'd be willing to undertake the task IF the cooperation of your club is assured. Cooperation means the furnishing of complete and accurate data on your club's meetings—not only for the initial listing, but for every Directory compiled thereafter.

If your club thinks this is a worthwhile idea and will be willing to see that the necessary data reaches the Journal when it's needed, make it known by dropping a postal card to Editor Don Bennett, APSA, 28 Leonard St., Stamford, Conn.

Whether the plan will be put into operation or not depends upon your response. Better write that card as soon as possible!

(Since work on the 1955 Directory has already started, it may not be possible to add the information this year. Your post cards will tell us how many want it so send them in. We would also be happy to receive the meeting information in concise form, and the name and phone number of the contact man for your club.—Ed.)

Clubs, Councils, DRs, Committees, etc.

Under the new system of handling news for the Journal, all activities of a local or regional nature should be reported to the Zone Editor. Activities of a Divisional nature are to be reported to the Division Editor listed on page 2 of every Journal.

To know which Zone Editor you write to, check your time zone. Eastern and Central are the same as the time zones. Western includes both Mountain and Pacific, Canada includes all time zones in Canada. Reports from overseas should be sent direct to the Journal Editorial Office.

Eastern Zone Editor: George J. Munz, 37 Homestead Place, Bergenfield, N. J.
Central Zone Editor: Dr. William Tribby, 1265 Union Ave., Memphis 4, Tenn.
Western Editor: M. M. Phegley, 320 W. Riverdale Dr., Glendale, Calif.
Canadiana: Rex Frost, APSA, Radio CFRB, 37 Bloor St. W., Toronto, Ont.

Your Zone Editor should be put on your mailing list for your club bulletin and other publications.

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 13. *Birds in Color*, by Warren H. Savary, APSA.
- No. 12. *The Language of Pictures*, by P. H. Oelman, FPSA.
- No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, APSA.
- No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.
- No. 9. *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.
- No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.
- No. 7. *Abstractions*, by Sewell Peaslee Wright, APSA.
- No. 6. *Comments on 100 Prints from the PSA Permanent Print Collection*, by J. Elwood Armstrong, FPCA.
- No. 5. *New Prints for Old* by Barbara Green, FPSA.
- No. 4. *Still Life* by Anne Pilger Dewey, Hon. PSA, APSA.
- No. 3. *Outdoor Photography* by D. Ward Pease, FPSA.
- No. 2. *Commentary on Recognized Salon Prints* by Morris Gurrie, APSA.
- No. 1. *An Analysis of Recognized Salon Prints* by Ragnar Hadenvall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (October 25th will appear in December.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

FOR SALE—Leica III-A Summilux lens F2 with leather case, also Sinstomat light meter, all brand new. Any reasonable offer accepted. Robert Gerber, 419 Boulevard, Westfield, N.J. 209

GRAPHIC VIEW 1-4x5 8 1/2" Ilex lens in #4 Acme shutter with 5" cells to fit same. 32 Film holders, pack adapter, lens hood, filter and diffusion disc, pneumatic shutter release. Perfect condition. \$175 is half original cost. Maurice H. Louis, 333 W. 56 St., New York 19.

WANTED—5x7 E. B. Home Portrait Graflex. Prefer without lens. C. A. Hanpfler, Kennett Square, Penna.

WANTED—PSAers who see all know all, or at least something, to act as reporters for regional news columns. Send your news items to the Regional Editors listed in the box on the opposite page.

RECORDED LECTURES

Wm. G. McClanahan,
922 Ryan St., Lake Charles, La.

This month we're going to "give you the bird"! And those of us who have been privileged to preview Warren Savary's brand new Recorded Lecture, feel that we probably should have done so a long time ago!

For here's the perfect lecture if we've ever seen one. It fits so ideally into the program of so many different types of clubs, and yet it is a natural for Nature Clubs, Color Clubs, and Pictorial Groups!

But let us tell you a bit about how it came to be, and what it is, and you'll better understand our enthusiasm for this sensational bit of work.

First, Savary, an old APSA'er and an enthusiastic bird photographer for more years than most of us have been in photography, has given you the benefit of those years of experience. Savary's hobby has led him into some of the finest of salon work, and you're likely to get involved in the same manner after viewing this show.

Here is a competent lecturer and authority who well knows how to criticize his own work, even when that work is near perfection. And you'll enjoy the trials and tribulations of Savary as he stalks the wild birds with more and more equipment, and with problems which magnify themselves in direct proportion to those increasing mountains of equipment! But all this becomes fun when Savary tells you about it.

"Birds in Color" (the title of this newest Recorded Lecture) is the fascinating story of an individual whose hobby so carried him away that he even had to make his own cameras! And as if that weren't enough, he shows you the more interesting of the hundreds of Rube Goldberg gimmicks which he has dreamed up to assist him in the furtherance of his work!

The wonderful color of these slides is further enhanced by the photo tricks Savary has used . . . including montages in color, color retouching, and the like, all of which are carefully explained as he goes along.

These are Beautiful Shots of Beautiful Birds—colorful, sharp, and brilliant beyond belief. After viewing this show, you'll readily understand why the Audubon Society has had copies made of the slides for inclusion in its archives!

Like all the Recorded Lectures, this one (#13) is available to all PSA member clubs for a small service charge. Its brilliant color slides and expertly recorded tape is easily secured by following the instructions in the box which lists all our Recorded Lectures. Be sure YOUR club schedules this show for this fall . . . it's one of the few color programs really suitable for fall and winter showing!

All your club needs is a 2x2 projector and a tape recorder which plays at 3 3/4" to use these excellent programs, for each one can be the big splash on your program any night. Just be sure to order early enough.



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SAVES
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Now you can save up to 80% in time and water when washing prints or film—save money, too! Just use Bfi No. 30 hypo neutralizer. Actual tests show that with Bfi No. 30, film actually washes cleaner than government archival quality in six short minutes—prints take only fifteen. There's no fading, no discoloration. Prints tone evenly, take on true color every time. See for yourself what a difference Bfi No. 30 makes—try it right away. Easy to use, economical. At leading photo supply stores in half-pints, pints, quarts and gallons.

Better try Bfi No. 20, too . . .

Prints lie flat, stay flat—without a print straightener, weights or presses. Controlled moisture balance keeps them lastingly pliable, free from cracks or crazing.



Bfi

**BROWN-FORMAN
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LOUISVILLE 1, KENTUCKY**

Looking back over the last two months I realize Stopp has been saying too much about filters, yet hasn't said enough. You could go on talking about filters for a long time and still not quite cover the subject. But I'm going to knock off one more little piece about them and then go to another subject.

Back when I was a young lad of 70 or so I used to teach some sprouts about photography. One thing I found was that they had forgot all the arithmetic they ever learned except counting the pay envelope. A little bit of number work makes it easy to solve lots of camera problems.

One thing I've noticed. Filter factors bother folks. They don't know how to apply them. Oh, if it's a nice easy factor like 2X they open up one stop, but give them 1.5X and they get lost. You can, with some fairly simple arithmetic, solve the exposure problem exactly. However, since there is a lot of give and take in exposure, if you get close you'll get a reasonably good negative. So I'll tell you both the long way and the short way. You'll see the relation between them and from then on it should be easy sailing.

First, there's one or two minor points to clear up. You can adjust your exposure with diaphragm or shutter, as long as an even number is involved. But your shutter can't be set between speeds. Each shutter jump is definite, controlled by a stepped ring in the shutter. In most cases, therefore, you should make the adjustment with the diaphragm. Of course, you can make part of it with the shutter and part with the diaphragm, just so the combined change equals the filter factor.

The relation between the shutter speeds is pretty obvious. 1/25 is twice as long as 1/50 is twice as long as 1/100 is twice as long as 1/200. Or a second is 5 times as long as 1/5.

Where folks get confused is in the diaphragm setting. What about f:8 and f:16? Is that twice? No. It happens it is four times. The diaphragm is a circle and the settings mark diameters (as ratios). You don't recall I'm sure, that the ratio between two circles is the ratio between the squares . . . your are dealing with areas, the differences in the area of two openings that admit light. So what is a square? It has nothing to do with jive, Jackson. It is a number and we don't mean dance.

Just multiply 8 by 8. That is the square, and the square of 8 is 64. 16 times 16 is 256. Simple mental calculation (or a pocket electronic computer) will show you that 64 and 256 are like 1 and 4. 4 times 64 is 256. Now in between 8 and 16 on your lens is 11. f:11. 11 squared is 121. 121 is nearly twice 64 and almost half of 256. (The true marking for 11 is 11.3 and the square of that is 127.69). So if you open your lens from 16 to 11 you double the light going through, and if you move on to 8 you double again or provide four times more light than at 16.

In a box on this page are the squares of most of the markings found on commercial lenses in both the American and Continental systems. It is a good idea to memorize the squares for your lenses. Memorize by mak-

TABLE OF SQUARES OF
COMMON DIAPHRAGM
MARKINGS

f:	f ²	f:	f ²
1.4	1.96	8.0	64
1.5	2.25	9.0	81
1.8	3.24	11.0	121
1.9	3.61	11.3	128
2.0	4.0	12.5	156
2.3	5.29	16.0	256
2.5	6.25	18.0	324
2.7	7.29	22.0	484
2.8	7.84	22.5	506
3.2	10.24	25.0	625
3.5	12.25	32.0	1024
4.0	16.0	36.0	1296
4.5	20.25	45.0	2025
5.6	31.36	50.0	2500
6.3	39.69	64.0	4096
7.7	59.29	72.0	5184

ing a chart for your lens like this one, copying my figures. Throw it away and do it over half a dozen times. By then you'll have it pretty well fixed.

Now, if you have a factor of 1.5X, all you do is mentally divide the square of your basic exposure setting by 1.5. Take the square root of that and you have the answer! How do you take the square root? I don't know. I use logs or a slip stick when I really want to know, but you'll find out that with a little drill you won't need to do it while changing filters.

A better idea is to work out the filter correction for each filter for the film you normally use. Fasten it on the filter case. Suppose it is a 1.5X filter:

Ind:	4	5.6	8	11	16	22
1.5X	3.1	4.5	6.3	9	12.5	18

The top line is the indicated exposure, the bottom line the exposure corrected for a factor of 1.5x. Incidentally, instead of working out square roots, you can interpolate most of them from the table of squares. Any slight error, I'm sure, will be covered by film latitude.

You'll notice in this example that each corrected exposure lies between the markings of the lens. So if you want to approximate it is not too hard to do. A 2X factor means a full stop, 4X means two full stops. 1.5 means a half stop and 3X means a full stop and a half. 5X would be just a hair more than two full stops, because three full stops would be 8X.

And don't forget this, you can't say that a filter has a certain factor. It has to relate to the filter and a certain film. For example, a #25, the red A filter, has a factor of 8 for most pan films in sunlight and 4 by tungsten. For ortho films the factor is never given because that filter is practically a safelight for ortho materials! Maybe a factor of 3000 would give an image. I never hung around long enough to try it.

If you are working with slow materials and the time runs into seconds, it is just as easy to multiply the time by the factor. And

another trick you can do is to divide the Exposure Index of your film by the factor and set your meter to that. Don't forget to set it back to the right speed when you take the filter off.

Before I leave all this arithmetic, and I hope you have read this far, it is surprising how much photography you can learn with a little arithmetic. I'm not very good at it, always flunked it in school, but I've relearned enough to make my picture taking easy. One thing, it serves to point up that there is a pretty good reason for most things that happen in photography, there actually is a reason for most of them, and you don't have to be a scientist to see it if you use arithmetic a bit. I'll admit that the scientists have made it a little difficult for us numbskulls to understand, the way they write it in jabberwocky, but if you get a teacher who writes plain English, and there are some, you can learn an awful lot about why a lens makes a picture where it does. When I was a school kid, back in the log cabin, our teacher had a formula that didn't make sense.

$$AB : CD :: JK : LM$$

Remember? The product of the means equals the product of the extremes. Remember?

I never could, or at least it never made sense because although I knew Abey and Sadie, and Jakey was in our class, I never could remember who LM was.

Then I had a photography teacher who said we wrote it wrong. We should write it

$$F : I :: D : O$$

Then he barked out what it means. F, he says, is for Focal Length, I is for Image Size, D is Distance and O is Object Size. Then he says, if you write it this way

$$F^2 : I^2 :: D^2 : O^2$$

Because what is back of the lens is always in inches and what is out front is always in feet, if you fill in the blanks that way, the answer always comes out in feet if it is front of the lens and inches if in back.

Like you want a picture of a six footer to be one inch high on your 35mm camera.

$$2'' : 1'' :: D' : 6'$$

By producing as we mentioned above D is 12 feet.

Or if you have a screen 60x60 and you have a projector with a five inch lens. How far must you go back to fill the slide on the screen, assuming the slide is 1 1/2 inches.

$$5'' : 1.5'' :: D' : 5'$$

(60 inches is 5 feet!) So 1.5 D equals 25 and D equals 16 feet 8 inches. Or lets take it the other way. We had this one when Junior come home from school where they had a new auditorium. Screen 12 feet wide. 120 feet from projection booth to screen. What lens to use?

$$F^2 : 1.5'' :: 120' : 12'$$

12F equals 180

F equals 15", they needed a 15 inch lens for that long throw.

Remember Fido, he can solve many problems for you and he's a good doggy.

Get Junior to help you brush up on your number work and you'll start finding out why your lens works the way it does.

520 Combinations...

**—yet a beginner can
operate this
Kodak “red dot” camera**



It's a Kodak Signet 35 Camera. And it offers 520 combinations of diaphragm, shutter, and focus (not counting “in-between” settings). You know how to use them—the beginner doesn't. That's where Kodak's “red dot” system comes in.

Give a Signet to someone who knows nothing about *f*/numbers and

such. Tell him to set the lens opening pointer at the red dot, the shutter on the red “50,” and the distance scale on the red “15.” Now he's all set for shooting on a sunny day with Kodachrome Film. If he's using Plus-X Film, he sets the pointer at the red “11” instead of the red dot,

and he's in business. Simple as that. And, in a few weeks, he'll have enough experience to use the coupled rangefinder for distance and figure his exposures from the guide on the back of the camera.

These red markings were not designed primarily for you (though you'll find them useful). They are there so you can safely give your wife a fine Kodak miniature, even if she's strictly a no-fuss, “aim-and-shoot” photographer. Or so you can give your boy or girl a camera easy enough to use at once . . . good enough to be a proud possession . . . and capable enough to keep pace as skill and experience grow. Or so you can help advise a friend—someone who wants a good camera without arithmetic.

So, when you're choosing a gift camera or giving advice, remember those red markings. They mean you can give or recommend a Kodak “red dot” miniature to anyone, snapshotter or expert. Let your Kodak dealer show you.



Here are the Kodak miniature cameras with the trouble-free “red dot” system

The Kodak Signet 35 Camera—a precision miniature with a Kodak Ektar Lens, *f*/3.5, Lumenized; Kodak Synchro 300 Shutter; ball-bearing lens mount; coupled, combined rangefinder and viewfinder; double-exposure prevention; automatic film stop and exposure counter. Takes No. 135 film. Price, \$87.50.

The Kodak Bantam RF Camera—a handsome miniature with a Kodak Ektanon Lens, *f*/3.9, Lumenized; Kodak Flash 300 Shutter; coupled, combined rangefinder and viewfinder; double-exposure prevention, automatic film stop. Takes 8-exposure No. 828 film, Kodachrome or Kodachrome. Price, \$59.75.

The Kodak Pony Cameras—two thrifty miniatures, each with Kodak Anaston Lens, *f*/4.5, Lumenized; Kodak Flash 200 Shutter; eye-level viewfinder. Kodak Pony 135 has automatic film stop and new easy loading, takes No. 135 film. Price, \$34.75. The Kodak Pony 828 Camera takes No. 828 film, costs \$29.50.

Prices include Federal Tax and are subject to change without notice.

Kodak
MADE IN U.S.A.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Super Shutters &

—together with some practical reflections on big feet and wide-spaced eyes... tips on some solid chunks of reading matter... a Kodak variety store with 3500 bottles... the distrustful attitude of some people who use Kodak Royal Pan Film... rockin'-chair print trays... and inside facts on a world-famous color

Some people

Some people have big feet. But that's o.k. Shoe manufacturers make big shoes. And small ones, too. Same with hats and hat-makers.

Some people's eyes are far apart. That's o.k., too. We make Kodaslide Stereo Viewers with an adjustment to fit people who have impressively wide in-



terocular spacing. Also for people whose eyes are closer together.

Some people like to press buttons. So we put one on the bottom of our viewers to turn on the light. Some people don't like to press buttons. So we built in a latch that lets you leave the light on if you want to.

Some people get so excited with stereo they try to press their eyes right into the viewer. So we make our viewers focus by moving the slide carrier, not the eyepiece. Won't push out of focus.

Some people take it easy when they start out with something new. So we make the Kodaslide Stereo Viewer, Model I, that costs only \$12.75, has single-element lenses, is battery powered. And some people like to be able to expand later, so we make a Kodak Stereo Viewer Converter that sells for \$5.95 and converts the Model I to 110-volt operation.

Some people want the best right off the bat, so we make a Kodaslide Stereo Viewer, Model II, that has achromatic doublet lenses and is 110-volt powered and has a rheostat and can be easily converted to battery power and costs \$23.75.

All people like a stereo viewer that makes the slides look sharp and brilliant, and those are the people who ought to go to a Kodak dealer and buy a Kodaslide Stereo Viewer.

Sharp argument

A fellow tried to get us into an argument about the Kodak Stereo Camera the

other day. "Why don't you put a rangefinder on it?" he said. "What for?" we said. "Why," he said, "to get sharp pictures." "How could you get any other kind?" we said. "Well," he said, "it's got big-aperture focusing lenses." "Sure," we said, "and so much depth that only three focus settings cover everything from $3\frac{1}{2}$ feet to infinity." "Yes," he said, "but suppose I want to focus a certain point?" "Nonsense," we said; "this is stereo; you don't want to focus a point, but a *zone*. Besides, if you try to focus a specific plane, you'll tend to cover the wrong zone—short-change yourself on sharp foreground, and so on. Our system automatically gives you



the right zone. Furthermore," we said, warming up to our subject, "our system is so quick that you can get two or three shots while the next guy is trying to line up something in his rangefinder." "Well," he said, "a rangefinder makes a camera look more expert." "How much more expert," we demanded; "\$50 worth? \$25 worth?" "No, not that much," he said. "Okay," we said, "that's the answer." Then we went back to work, and he went back down to his Kodak dealer's to take another look at the Kodak Stereo Camera. Unfortunately, we heard later, the dealer was all sold out. At \$84.50, why not? But there are more coming.

Variety store



In case you didn't know it, Kodak supplies about 3500 different organic chemicals for industrial and research use. That's a lot of bottles. Some we added recently include: 1,2-bis(2-methoxyethoxy)ethane, n-butylamine hydrochloride, phenyl selenide, and n-propyl nitrate. This line of chemicals also includes such interesting items as squalene, made from the liver of the basking shark, and formic acid, which ancient apothecaries made from squashed ants. We

need hardly press the point that your films, papers, and photo chemicals are better today because of the millions of dollars Kodak has poured into organic research... even if you have no direct need this week for any 4-picoline or (p-chlorophenyl)acetonitrile.

Neighborly

We continue to marvel at the U. S. birth rate. The perambulator is now rolling along to the tune of 2.7 million new babies a year, with the prospect of 175 million people between Maine and California by 1960. This means that sooner or later the nice young couple next door to you will be coming over, seeking your advice on how to take pictures of their brand-new boarder.

Kodak has taken steps to help you be a good neighbor. Kodak dealers now have a new 36-page, 35-cent book, "Better Snapshots of Your Children." Tell your neighbors to pick up a copy when they get their new Kodak Duaflex III, f/8, and Kodalite Flashholder. (That, by



the way, is the best outfit we know of to help parents give their child a good start in the world.)

Popular yellow

Since we make Kodachrome, Kodacolor, and Kodak Ektachrome full-color films, we're naturally fond of all colors. One, however, is our favorite. It's the most famous yellow in the world. It's the favorite yellow of a great many other people, too—whether on a box of 620 Verichrome Film, a package of 16 x 20

Stereo Zones

Kodak Medalist Paper, a Brownie Camera carton, or any of a thousand other dependable photographic products. We admit this popularity without blushing; in fact, we rather like it.

Maybe you'd like to know a little more about our world-famous yellow. The ICI polar ordinate values for its dominant wavelength are: standard, 581.0 mμ, dark limit, 581.0, light limit, 581.0, low purity limit, 581.0, high purity limit, 581.0. (If there seems to be a bit of sameness here, that's exactly the idea; we want you to recognize Kodak yellow without fail wherever you see it.) However, we allow a little latitude from the green limit, 580.2, to the red limit, 581.8. We also allow the excitation purity to vary from the standard, 0.80, to a low limit of 0.77 and a high of 0.83. Daylight reflectance mustn't sag below a dark limit of 0.52 or rise above a light limit of 0.56, and we much prefer our exact standard of 0.55.

The Munsell notation for standard Kodak yellow is 0.6Y 7.75/12.1, and most Kodak products are packed in boxes or envelopes of this color. To guide printers and suppliers, the requirements are set out in a detailed color specification, which covers colorimetric standards, tolerance limits, sampling and inspection procedures, and test methods using a spectrophotometer, photoelectric tristimulus colorimeter, or visual check against a set of standard and tolerance color cards. The spec says ominously: "Failure of material to comply with this specification . . . shall be reason for rejection." We mean it, too; for millions of people depend on this standard Kodak yellow to identify the photo products they want. You can spot the familiar yellow boxes all the way across the store.

Stains

To turn what could be a catastrophe into a sigh of relief, we've published a 34-page illustrated booklet, "Stains on Negatives and Prints." Tells you how to get rid of all sorts of stains, costs 25¢ at your Kodak dealer's. While you're there, pick up a packet of Kodak Reducer and Stain Remover for 16¢. Good stuff.

How to make a super-shutter

First make a mechanism plate and silver-solder a hub to it. That's your base. Then

carefully solder on nine studs to hold the mechanism. Next make eight highly accurate gears for timing and six parts for the blade controller. You'll need five screws to put the retainer plate on with. This holds on the five shutter blades. Then make the five diaphragm wings and a plate to cover them and . . . oh, shucks, it would take all day to tell. What we're talking about is a Kodak Synchro Rapid 800 Shutter. This rotating-blade shutter is the finest, fastest



between-the-lens shutter made. If you could try one out, you'd know what real accuracy in a shutter means.

You can buy a Kodak Synchro Rapid 800 Shutter fitted to a 101mm f/4.5 Kodak Ektar Lens for \$98.50. Perfect for a 2 1/4 x 3 3/4 press-type camera. Or, you can buy one fitted to a 78mm f/3.5 Kodak Ektar Lens for \$198.50, including a Kodak Chevron Camera. Your Kodak dealer can tell you more.

Solid reading

If you're well rested after a good summer, and would like to buckle down to some really solid photographic reading, let us recommend to your attention four valuable books. Let us, at the same time, point out that they are advanced, technical, completely reliable, and not intended for frivolous reading.

For \$4, Dr. T. H. James and Dr. George C. Higgins of the Kodak Research Laboratories bring you up to date on "Fundamentals of Photographic Theory," including the theoretical aspects of sensitizing, exposure, processing, physics of the image, tone reproduction, and sensitometry. For \$6, our Mr. Ralph M. Evans raises you to an adult understanding of color; his "Introduction to Color," in 340 pages with over

300 illustrations, deals fully and authoritatively with the physics, physiology, and psychology of color.

For \$2.95, our Dr. Rudolf Kingslake gives you a more thorough grasp of photographic optics; his "Lenses in Photography" offers 246 fact-packed



pages, from light waves to stereoscopy. And in "Photography by Infrared," Dr. Walter Clark, of the Kodak Research Laboratories, offers you 472 practical pages for \$7. These, and numerous other Kodak publications, are listed in the newest edition of "Kodak Books and Guides," which our Sales Service Division will be happy to send you upon request.

One thousand

We give our new Royal Pan film an index of 200 daylight, 160 tungsten. A lot of photographers, though, don't believe us. Witness the picture shown here. It was taken on "Royal Pan" at 1/200 second at f/4.7 using existing light. That



figures out to an index of about 1000. Development was 6 minutes in straight Kodak Dektol Developer. Swell quality, excellent detail. Swell film.

Rockabye

Now it's processing trays with the agitation built in! The Kodacraft Rocker Tray Set has three trays, 5 x 7, each with a rocker on the bottom. No need to lift; a gentle push does the job. Mighty handy for small prints and individual sheet films. Made of shatter-resistant Tenite; pouring lip on each tray. The set, \$1.95.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
KODAK SAFETY FILM

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



EDITOR'S NOTE: Because the Veteran's Administration does not wish to expose patients in mental hospitals to publicity, a laudable policy, the work at Sawtelle cannot be photographed. The work at all the V. A. hospitals is similar and the other photographs with this article illustrate scenes which are familiar to the hospital volunteers. What we can't show is the warm affection the veterans have for these volunteers who devote their time to bringing into the monotony of hospital life something bright and different. Is it possible that you live near a V.A. hospital, and after reading this article, won't have two or three hours a month to run slide shows? And if you don't live near one, your surplus slides can be sent to Karl Baumgaertel. Make this a habit!

By Edgar F. Wright*

*Assistant Supervisor, PSA Color Division Hospital Project.

Part of the Veteran's Administration Hospital at Sawtelle, near Los Angeles. Largest facility of the V.A., it houses a mental hospital, general hospital and soldier's home. The article tells how a slide-showing project has helped in the rehabilitation of mentally-disturbed veterans. Photo by Fred Archer.

Color Slides Help Rebuild Minds and Morale

The largest United States Veteran's Administration Center in the World is located at Sawtelle, in West Los Angeles. About six thousand men and a few women who were in our country's service are being cared for there.

The Veterans' Administration has repeatedly appealed to relatives and friends of mental patients in the V. A. hospitals to visit these "forgotten men." Does it not seem incredible that about one-third of these patients have not received visits from friends or members of their families for periods of a year or more?

If these former soldiers were held as prisoners of war thousands of miles away, we would be deeply concerned, and ask that something be done about it. But these men are still "prisoners,"—prisoners of fears and disturbed imaginations.

How color-slide showing started at Sawtelle

Soon after moving to Los Angeles in January 1949, my wife suggested showing some of our color slides to the veterans. I approached the Chief of Special Services and was sent with a regular worker into one of the mental wards. It was quite an experience, as this was said to be one of the worst wards. There was considerable noise and confusion, but fortunately I have a strong voice, and the showing of the slides, with running commentary, was successful. I gave eight shows in 1949 and several in 1950, but commencing early in 1951, shows have been given regularly every Tuesday night. In 1953 another photographer, with a projector, volunteered, enabling us to double our coverage.

How to win the patient's interest

You have to get used to these men,—but don't forget, they also have to get used to you; they have been out of contact with the outside world. There is some suspicion at first "What is he here for?" "What is he trying to put over on us?"

Many of the men sometimes do not appear to be looking or listening, but later you know better: They hear and remember what you show and say. Gradually you will get a smile or two when you come in, and some weak applause when you leave. The noise and confusion diminishes and finally stops. You begin to get a few questions and comments. You answer them as best you can. Finally, both you and your audience begin to enjoy this back and forth banter, questions and answers.

As you get to know the men, you bring in slides of their home state or city, or some place they have asked about. I recall one man who sat with his back to the pictures and never spoke. I frequently tried to say a word or two to him. Finally, I found he was from Texas, and I told him I would bring in pictures of his state. I did, and he not only sat and watched them, but has been a little more talkative ever since.

Another man enthusiastically recognized streets and buildings in the cities of Anchorage and Fairbanks, when slides of Alaska were shown. He had been stationed there. It is in just this manner that an idea or a familiar place may be the spark which kindles interest, and may assist in the final release of one of these men. You may not be able to put your finger on definite cases, but you have the management's assurance that your work is bringing results, and that they want more of it! The effect is not limited to the duration of these shows. The men think and talk about it all week, and anticipate the next one. This is where the nurses and doctors note the good results.

What the doctors think

Here is what Dr. Richard Harris, Ch. Med. Off. of this V. A. Center, said to a large group of workers serving there:

"During the calendar year of 1947 we admitted over 3,000, discharged over 2,000, and sent home on trial visit over 800. It is my perfectly frank and honest opinion that, giving all the credit that is due to our medical treatment program,



The boy on the litter has been in a body cast for six months but he rolls right into the darkroom and develops his film on the end of the litter. The other has one good arm and one good leg. The arm cast he uses as a camera support. The boys help each other, one using his workable parts to offset another's difficulty.

it is the contact our patients have with you volunteers that is making it so easy for us to get this number of patients back into society and their families. I want you to accept that full credit because it is due you. Without you, I am very frank to say that our discharge rate would fall, and I am afraid it would fall a great deal. So just feel that your place is important. I can't stress it enough. I want you to know how much you do mean to us."

Mental Hospitals a Small Part

Now don't get the idea that all slide-showing is in the mental wards,—far from it. There are about 2,000 mental patients at Sawtelle, 4,000 other patients being located in Wadsworth General Hospital (900), the Annex Hospital (240), and the Domiciliary (or Soldiers Home) (2,900).

Since the advent of color-slide showing, the increasing comments of doctors, nurses, and attendants have clearly indicated the therapeutic value they place on this project. The greatest proof of this is their repeated requests for more and more shows in the same and in new wards.

PSA has slide-library at Sawtelle

This work really lead me to joining the PSA, because I soon ran short of my own and borrowed color-slides. In casting about, I came to know Karl A. Baumgaertel, APSA, Supervisor of our Color Division Hospital Project, and he loaned me additional slides for this work. After showing them, I packed and mailed them to the American Red Cross in Tokyo. Then, this V. A. Hospital applied for a slide library. In due course, I was appointed an Assistant Supervisor. When contacting the Chief of Special Services, I found that more documentary color-slide *shows* were urgently needed rather than hand-viewers for the present, and the Annex Hospital was specifically named.

Organizing Our first project at Sawtelle

Mrs. Vella L. Finne, APSA, member of many camera clubs and organizations and one of our enthusiastic and active workers on the West Coast, contacted the Photochromers, in Los Angeles, and other local camera clubs. Volunteers promptly sent in their names, and the first show was given in the Annex Hospital on Monday, February 1, 1954. A permanent monthly schedule quickly crystalized.



Younger vets at Outwood look like they enjoy a slide show. Gray Lady Ona Baldree feeds the projector while George Haley, Thomas Cissell, Mrs. Ruby Smith, David Hughes and Edward Kurtz watch the show. V. A. Photo.

After five shows, the following letter was received:

VETERANS ADMINISTRATION
CENTER
Wilshire and Sawtelle Boulevards
Los Angeles 25, California
March 10, 1954

Mr. Edgar F. Wright, Assistant Supervisor
Photographic Society of America
Color Division Hospital Project
123 North Glenroy Avenue
Los Angeles 49, California

Dear Mr. Wright:

In behalf of the Manager, Colonel R. A. Bringham, and the patients in the Annex Hospital, we thank you and the members of the Photographic Society of America, Color Division, for the exceptionally fine entertainment with photographic color slides, which were presented in the wards on Monday evenings February 1, 8, 15, and 22, 1954.

Your visits are greatly appreciated, particularly because of your exquisite selections of panoramic views of interesting places and peoples. The numerous colorful slides of the Rose Parade and Yosemite plus your informal commentary added delight and happiness to these patients; consequently, these photographs are far more reaching than you suspect. The elements contained in the showing are familiar, in one form or another, and their therapeutic effect touches men of all ages and with all types of disabilities. Please accept our sincere thanks and appreciation for your loyal support of our recreation program here at the Annex and for your continued interest in our hospitalized veterans.

Sincerely yours,

EDWARD T. LYONS, Acting Chief
Recreation Section GH Annex

DOUGLAS DASHIELL, Chief
Special Services

Necessary equipment

It was necessary, at first, for each volunteer to bring projector, extension cord, and screen. A convenient table on wheels has been provided for moving the set-up projector, etc. from ward to ward. A screen has since been donated by a local camera shop, and we are expecting a donation of a projector.

The volunteer PSA worker meets with the Recreational Director in his office, at 6:45 p.m. At 7:00 p.m. he is accompanied by a hospital Recreational Worker, who takes him to the wards which have been selected for that evening's shows. Usually three identical shows are given, in as



While they like projected shows, these older veterans at the Outwood, Ky. hospital use hand viewers. Cray Ladies Marie Lee Porter and Catherine Poe feed slides to James C. Hammock and Charlie Ferris. V. A. Photo.

many wards, of from 15 to 20 minutes duration. This time may vary due to unavoidable delays, or perhaps the desirability of extending the show in a particular ward where it appears to be accomplishing a great deal of good. Shows are usually over by 8:15 p.m. but they can run to 8:30, the closing time.

Selection of slides for V. A. patients

Experience has proved that mixed groups of slides, and single slides, covering a wide range of views, with no connected context, are very successful. The men seem to enjoy the rapid change from Maine to California, or from skiing in the White Mts. to swimming at Waikiki. A lovely flower can be followed by operations in a lumber mill, the Icecapades or a grasshopper at work. Such a selection you can start and stop at any point,—as the work sometimes requires. While this does not rule out a beautiful, well-organized travelogue of Europe or South America, it is well in such cases to put in some odd slides to give a change of tempo or color. You will readily find from your own experience what the men enjoy and what holds their attention longest.

GIRLS! How the men like girls! (But no nudes). Whistles and enthusiastic "wolf-calls" greet these pictures at times. Frequently I introduce them with such remarks as, "Now we will look at some wild-flowers," or, "See what the waves washed up,"—and this sometimes gets a good laugh. Occasionally there is a kind of "Quiz Program," with such things as micro-photo shots of match-heads, potato bugs, popcorn, snow crystals, and such like. I ask the men, "What is this?" and they are "tickled pink" if they can give the answer.

About 75 to 125 slides can be shown, depending on the subjects, amount of commentary, and time available. One must be flexible, and prepared for delays, extension of time and diversions, which really make the work more interesting.

Our next project at Sawtelle

At the request of the Chief of Special Services, we have also organized a group for color-slide showings in Wadsworth General Hospital every Friday night. This hospital has 33 wards containing 1075 beds. In all the wards, half the beds face the other half, and therefore a rubberized translucent plastic screen 48"x60" made by Bodde Screen Co. of Venice, Calif., must be used so that all the men in the ward can see it. This necessitates a projector of preferably 500 watts but not less than 300 watts, because some light is absorbed in penetrating the screen. A convenient table on wheels and extension cord is already available. We are hoping to obtain a projector which we can leave at the hospital, in which case our volunteers will not have to bring any equipment.

After this work is well in hand, we will tackle the Domiciliary, or Soldier's Home, where color-slide shows have also been requested.

Here Is Your Chance to Help!

The above story will give other members of PSA many ideas which they can use in a V. A. hospital near them. The pattern may vary somewhat, but the objective and results are identical.

Here, Camera Clubs, is your chance to contribute in some way to a really worthwhile project, which should become nation-wide. The Veterans' Administration in Washington has asked PSA to supply slides to most of their 161 hospitals.

For information (do not send slides), write Howard Miller, 59 Indian Hill Road, Winnetka, Illinois. Spare slides, with subjects identified in ink if possible, should be sent to Karl A. Baumgaertel, 623 19th Avenue, San Francisco 21, California.

The PSA Traveler

Specially conducted camera tours through two of Williamsburg's most historic buildings will be held here daily for visitors anxious for interior photographs.

Daily until the spring season, hostesses in colonial costume will escort camera fans on a regular tour of the Governor's Palace (pictured) and colonial Capitol allowing time for picture taking. Photographing isn't possible during normal tours of the exhibition buildings here because of the delays it inflicts upon groups visiting the famous places.



The camera tour at the colonial Governor's Palace will start each day at 11:30 a.m. One of the most popular exhibitions here, the Palace was the home of the king's representative to the Virginia Colony and contains a renowned collection of 18th century antiques. At the Capitol building, seat of government in pre-Revolutionary Virginia and scene of historic actions in the cause of independence, the daily camera tours start at 2 p.m. For the tours, flash bulb attachments must be shielded and floodlights are not permissible.



The first picture is a close-up of an old cane mill operated by mule power. There are still many of these in this section. You might even find one working if you are here at harvest time. At night there are many good picture opportunities on the campus of FSU, daytimes,

too. Next is another Spring Creek scene, an example of the diversity of picture material. The last picture is the doorway of St. John's Episcopal Church built in 1881. The stone window sills were taken from the Arsenal at Chattahoochee which was used by Andrew Jackson.

Florida this winter?

By Coleman Dixon

Planning a Florida trip? Then, in your rush to reach the gold coast and orange groves, don't overlook the possibilities for photographs and pleasures in and around the State's capital, Tallahassee.

Founded a hundred and thirty years ago, expressly for a state capital, because it was in the center of the then populated area of Florida, the town is midway between St. Augustine and Pensacola, approximately 200 miles from each city.

Within the city proper are many ante-bellum homes, old churches, the state buildings, Florida State University, Florida Agricultural and Mechanical University, lumber mills, a turpentine still, pleasant parks and other points of interest and photographic possibilities.

The surrounding section offers a variety of subjects for camera carriers. Lakes, rivers and the nearby gulf coast will appeal to both fisherman and photographers. While the mountaineers will scoff at our "hills", much of the country around the Florida Panhandle is pleasantly rolling, the type that offers excellent material for the landscape artist.

Accommodations? First class hotels and scores of good motels are in this section, several good motels being within the city limits. Good food, from steak to seafood, is available at a variety of prices.

How much time can you allot to this section? Suppose we start with a day and work up.

Since most of the public buildings and interesting homes in Tallahassee face the east, you had best use the morning here. Go by the Capitol Center, First Presbyterian Church, maybe out to Goodwood, an old house with interesting

grounds, back by the Governor's mansion and out to the State University.

After making your campus shots at the University, take a trip by the practice grounds of the student circus. This group, subject of a number of movie short subjects and magazine articles, is composed entirely of students. If you are lucky enough to be here on that day in May when they hold their photographers' day, you can spend an afternoon shooting the performance in full costume. Otherwise, you will have to be satisfied with practice costumes, which, at least in the case of the co-eds, are not unattractive.

As near midday as possible, take in Killearn Gardens State Park. Located five miles North of Tallahassee on US 319, the gardens feature in their 160 acres, Torreya, holly, Italian cypress, dogwood, old man's beard, Judas tree, magnolia grandiflora in addition to innumerable azaleas and camellias. The gardens are beautiful for monochrome at any time and reach their height for the color worker in February and March.

If you have more than the day, you might like to explore more of the section between Tallahassee and Thomasville, Ga. after seeing the gardens. Here are the old plantations, winter homes of the wealthy and the famous. It is in this section that the Duke and Duchess of Windsor hunt each winter and President Eisenhower visited for a weekend of quail shooting this year. Stone curbed wells, sharecropper cabins, old fashioned syrup mills and kettles and virgin pine forests can be found here.

But, if one day is your limit, grab a bite to eat and take off for Wakulla Spring, eighteen miles south of the



This shot was made at Spring Creek. There are quite a few good shots around here if you walk around and study the layout.

city on State Road 61. Here is the largest single spring in the nation, so clear that you can see to the bottom of its 180 feet through the glass bottom boats. Many varieties of fish can be photographed through the bottom of the boats, or in the underwater photo-house at the boat dock. A trip down the Wakulla river, which flows from the spring, is available. On this trip you will be brought close to alligators, turtles, water turkeys, osprey, limpkin, snails and other wild life in their natural habitat. Here a long lens will be helpful.

If you really like the place, and have plenty of time and currency, there is a lodge here that offers excellent food and accommodations.

During the winter months, you will have exhausted your daylight by now, but, if it is summer, you will have time to either go back to town to get those afternoon shots you wanted, or go further toward the coast for fishing villages and the St. Marks lighthouse and migratory bird refuge.

On one side of the St. Marks River on side roads off US 319, are St. Marks, Newport, the bird refuge and the light. Only catch to the refuge in the summer, is that most of the birds are there in the winter. Here again, you can use that long lens. Even in the summer, there are pelicans, cranes and other water birds and the boats and lighthouse don't migrate.

On the other side of the river, also reached by a side road off US 319, are more fishing settlements, Spring Creek, Live Oak Island, Shell Point and West Goose Creek. All are very small, but there are pictures there.

You have more time? Or maybe you would like to pick up some shots on your way into or out of Tallahassee? Good. Now what do you like?

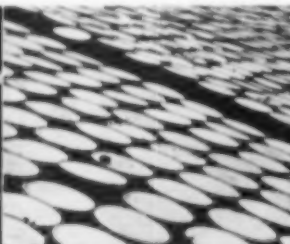
The Gulf Coast is not too far. An hours drive on US 319 and 98 will reach Alligator Point or St. Theresa with the best pictures on the point. Be careful as you drive the Panacea bridge over Ochlocknee Bay. Don't run over the fishermen. You might like to make their picture as they line the side of the bridge.

Another hour and a half on 98 will carry you to Apalachicola, passing through Carrabelle and East Point and over the Apalachicola bay. These are all fishing towns with Apalachicola being the largest. Here you will find oyster and shrimp boats and an old cemetery with century old cypress grave markers still standing.

Another interesting side trip out of Tallahassee is to Florida Caverns, at Marianna, on US 90. Guide service to the underground caves, complete with stalactites and stalagmites, is provided and cameras are permitted. With per-



This picture was made on Alligator point. You'll find many shots like this along the Gulf Coast. As you travel south there will be some changes, and on the Atlantic side you'll find even more diversity of material, particularly along the Indian River.



At the right we see a typical Florida shot, a glass-bottomed boat used on all the clear-water springs. This one is at Wakulla Spring, a few miles from Tallahassee. When shooting from the boat rest your lens on the glass to avoid reflections. The pattern shot is of resin drums at Boynton Turpentine Still near Tallahassee. You'll find these



all over the Coastal Plain. Next picture is the "Quarters" where shade tobacco workers live during the season. It is just outside of Quincy. You won't see this circus all year round, not dressed up at least, but during the school year at Florida State University you can catch rehearsals.

mission, you can carry your tripod to take advantage of the existing lighting, which will be especially helpful if you are using color film.

On your way to the caverns you will pass through the heart of the largest shade tobacco country, around Quincy. Workers' "quarters", weatherbeaten barns, used for curing the tobacco, and the shades themselves are quite pictorial. The scenery at Chattahoochee, where the Flint and Chattahoochee rivers meet to form the Apalachicola, and where a hydro-electric dam is being built, is interesting.

Twenty miles south of Chattahoochee, on State Road 12, is Torreya State Park. If you have lots of time and want a tramp in the woods, you may find it entertaining. It is here that the Torreya, said to be the "gopher wood" of which Noah's Ark was built, is found in natural growth. However, more photogenic torreyas are to be found in Tallahassee, and more accessible and better views of the Apalachicola River are available at Bristol, a few miles south.

While, in the author's opinion, there is nothing worthy of a special trip to the east and southeast within fifty miles of Tallahassee, there are a couple of places you might like to stop by on your way further into Florida.

East on US 90, towards Jacksonville, you will drive over the Mahan Highway from Tallahassee to Monticello. This drive is landscaped over the entire right of way with obelia, myrtle, dogwood, palms and other plants. At Monticello are several old homes.

Southeast towards Tampa and St. Petersburg you will find the new link of US 98 which goes straight through the Aucilla River swamps, with their eerie beauty, both interesting and relatively traffic free. Stop a few minutes at Hampton Springs near Perry. The old wooden hotel and the tree covered creek behind it have excellent pictorial possibilities.

In photography, as in many other things, what is one man's food is another man's poison. If you want more detailed information, or aid in finding certain places in this section, there are PSA members in Tallahassee and other parts of Florida who will be glad to help you.



This print has a salon record. It was made at Killeam Gardens State Park, 5½ miles north of Tallahassee on US 319.



Another print with a salon record. This is St. Marks Light at the mouth of the St. Marks River. You'll find some good small boat shots in the nearby coastal towns.

EDITOR'S NOTE

We are running this particular travel article at this time because we want to help you make your winter vacation plans. The article covers one part of northern Florida intensively, because the author lives there. You can see there are plenty of picture possibilities in this roughly 50-mile radius of one city.

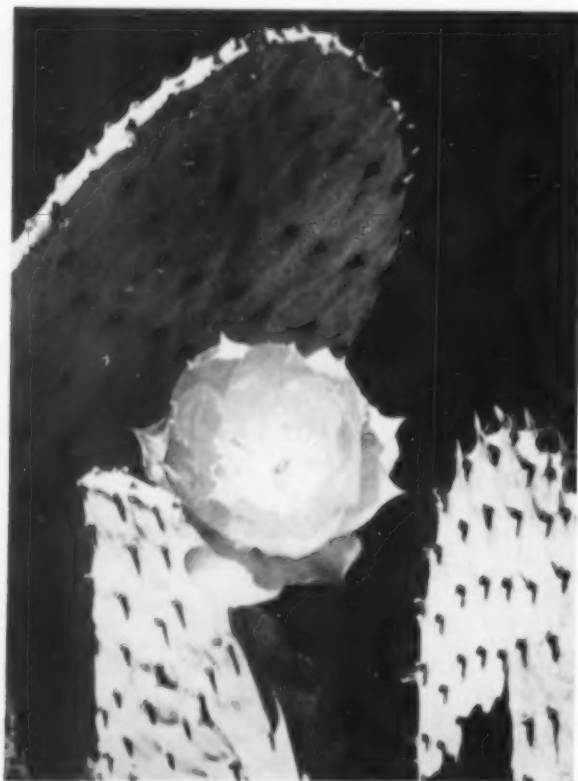
There are other picture spots in Florida. St. Augustine, Marineland, Silver Springs, Rainbow Springs, sub-tropic Tampa, Bok Tower, Cypress Gardens, and of course all northerners will have one must on their lists, a color shot of oranges on the tree.

There will be another attraction in Florida for this winter. The plans are not complete yet, but there is promise of a PSA meeting at Silver Springs. Call it a Town Meeting, Regional Convention, or something else, it will consist of a salon, print contests, talks and demonstrations, special shooting opportunities including mermaids, antique cars, Seminole Indians, wild life and so on. There may even be some Aqualung underwater shooting for the more adventurous. Plans are not yet definite but the time will probably be early March. Watch the Journal for details.

The locale of this article is central for all those from the states west of the Atlantic Seaboard, and only a slight detour for those who travel down US 1. (Turn at Waycross.) At the risk of being a target for certain Chambers of Commerce, may we point out that the most photogenic parts of Florida lie well north of the most publicized southern beach resorts? In fact, in five trips to Florida we never got down to them, we had more fun upstate.



Grand Canyon, North Rim, where the Pola-Screen and haze filter cut through the summer glare in the Canyon.



Desert Warning

By Frank Proctor
Photos by the Author

Perhaps you think the desert is an expanse of sand, with a dune here and there, or a gully in which rattlers lay in wait for the unwary tenderfoot. You couldn't be more wrong.

There are deserts which are expanses of sand, but they are so rare as to be famous.

If you are planning a trip to the Southwest this winter you should take a preliminary course in desert photography and scenic splendor by getting some copies of Arizona Highways, beautiful little magazine published in Phoenix, edited by a PSAer and using many pictures by notable PSAers such as Joe Muench, Al Hilton and others. Most of the pictures are in color, photographic data and location are usually given.

One thing you'll find from this source, the desert can be rich in color, in vegetation, in wildlife. You'll probably understand that you might get a day full of pictures or you might wander around a spot for several days to get the exactly correct combination of light, composition and oomph you need. And you'll find that if the day is somewhat drab, just stick around awhile and it will change . . . you might even stay out till sundown and find that the rich warm colors then take on their golden hues and produce color slides that make audiences go "aaaaaahh".

Frank Proctor doesn't tell you just what to look for in the desert, it will be different when you get there, but he does give some very sensible advice about some of the things you'll encounter.

The desert can be pleasant and sometimes painful to the beginner and the oldtimer. Two things are a part of the "standard equipment" on a photographic trek: a canteen of water or a thermos jug, and a pair of tweezers. The heat and the sun will make a person crave for water in a short time. The tweezers are for the fine needles of the cactus that seem to get into your fingers while handling the back-ground against a cactus bush. Often when a person gets careless and brushes against one of the Cholla Cactus spines, the ball of spines sticks to the clothing very easily.

This is the time not to use your fingers as the impulse may be, but take a stick, or your tripod and push away the cactus quickly. If you try to take it with your fingers, you may have a handful of cactus spines, not to speak of the pain. Should one or two thorns remain in the flesh, your tweezers will take the needles out. The pain will last a few minutes after the needles have been removed. The desert is a clean place, so infection is rare from being stuck by a cactus, if taken out at once.

Very few people have come in contact with rattlers on the desert, which does not mean that you should be careless while walking. Best thing for any desert trip is to have a snake kit in the car at all times. Rattlers will come out about sunset and just before rain. Then is the time to be cautious. Several years ago, a photographer went on a trip with a group to the desert a few feet from the highway, about sundown after a heavy shower. They saw several rattlers coiled up, enjoying the cool air. They walked not too far from the car and returned. When the group approached the car, one member of the group told the photographer that twice there were rattlers only two feet away. The photographer did not believe it until the footprints were traced. Sure enough, the footprints were close enough for striking distance. Fortunately, the snakes were sleeping at the time.

"Opunicia"—where the background makes the picture or not, the flower is so delicate in color it can easily be lost against a light background, but here a shadow on the wall puts the emphasis just where it belongs, on the cactus and the flower.

The harmless lizards will scare most people as they dart out of the rocks and bushes. The desert rabbits will wait until they are close to a person, then jump and scamper off, making you almost paralyzed from fright. This is only the dark side, which discourages many a person from enjoying the desert.

Most of the southern desert skies are bluer than in the northern part of the country. Sometimes it is necessary to use both the Kodachrome Sky Filter, or the Kodachrome Haze Filter, with a Pola-Screen to penetrate the haze for the distant scenic shots. This is true in the summer months when the heat is on the desert, causing a haze in the distance.

Be sure not to use a slow exposure in the summer on the desert, or at the Grand Canyon. The heat waves in the distance will make the slide appear out of focus. Summer is the time to watch the exposure meter. Do not try to give more exposure, a mistake often made. The results will be in pastel shades, especially in the high mountains. This does not effect the film when doing close-up work of flowers.

The desert dust storm and whirlwinds are tempting to photograph. One is proud to have such a slide to show, but if not careful, you may pay a big price in having the shutter clogged from the fine particles of sand. Shoot the dust storm near the car, or have something to cover the camera quickly in case the storm overtakes you. A telephoto lens will do the job better and get the scene closer.

There is a whirlwind which is just plain mischievous. You can hear the noise like a strong wind getting closer, but can't see anything until the whirlwind hits you. Hang on to your cloth backgrounds, your hat, and anything that is light, or you will see it in the air. Often these whirlwinds can be seen in the distance, shaking the bushes as they travel. Watch it, it may turn around and come your way. They have a funny habit of interfering when you are all set to snap the shutter. After a few unpleasant words, you might as well start all over again. It is just a little joke of the desert on you. Sometimes you may see a column of sand approaching. That is the time to cover the equipment as fast as you can. The whirlwind comes fast and goes away fast.

In the spring the cacti are in bloom, making the desert a photographers' paradise. It is best to ask or to have the spots in mind were to go to photograph the blossoms. The cacti have their little areas. Once spotted, it is best to keep in contact with the spot when the buds are out. Desert photographers have their locations of the Sahuaros spotted in winter. When the flowers appear in May, often these low-hanging arms are hidden by the leaves of the bushes near by. The flowers grow on the tip of the arms of the Sahuaro. When photographing most of the cacti, a background of dark color is best. This brings out the light-colored spines of the plant. A large cardboard under the background (when using a cloth) makes the cloth smooth. The wrinkles in the cloth will cause the slide to be distracting in places. Use Nature's colors of brown, green, or blue for a background. In most instances when taking a close-up of the flowers, the natural background is too light, which distracts from the color of the flower and the plant. Often the desert light is harsh and glaring, making the shadows too dark, which is objectionable. These dark shadows can be softened, or taken out by a reflector. When using a reflector be sure that there are no light streaks from the reflector on the flower or plant. The best way for reflecting the additional light on the subject when using a tin or ferro-type is to bend the plate slightly.

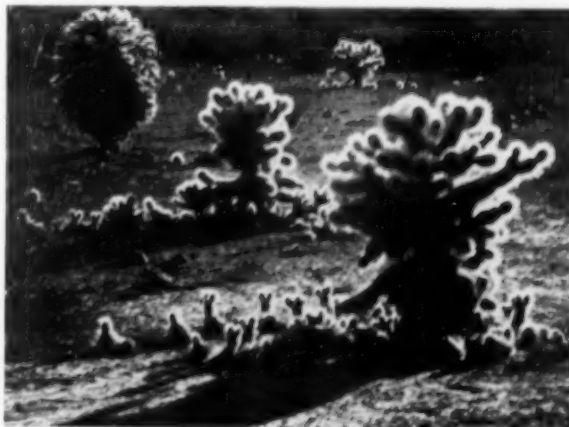
"Silver Cholla Cactus"—Beautiful in backlight, but these fascinating little things are the trouble makers to the newcomer who tries to pick them up. They have more spines than a legendary porcupine.



"Sahuaro Study"—late afternoon in winter offers the photographer a chance to take the stately Sahuaro, beautiful in color or monochrome.

The blossoms of the low Prickly Pear, the Beaver Tail, and the Sahuaro are still, under normal conditions. This makes it easy for greater depth of focus and slower exposure. As with all flower photography, it is patience that counts in getting a sharp picture. When placing the background on a part of the plant, watch that not too many needles get on the background. There are a countless number of needles which the Prickly Pear has. Once on the cloth, the needles are easy to get into your fingers. The Beaver Tail has smaller and finer needles. Sometimes you cannot see the needles in your hands, but you sure can feel them. That is the time when the tweezers will save the day. Whatever you

(See Desert, page 45)



A Difference Of Opinion?

Since the appearance of Howard Dearstyne's article, "What's Wrong With the Salons?" in the August Journal there have been a few interesting letters addressed to the Editorial Office. First one in was from Maurice Louis:

Who is Howard Dearstyne? From the Directory I find he comes from Williamsburg and he joined PSA 8/52. But such a controversial article is bound to have members ask who is this photographer and what has he ever done to deserve the exalted position of critic. Don't get me wrong! I enjoyed the article and think it is the type you should run, regardless of personal feelings on the subject. —M.H.L.

We told him who Dearstyne is (you will find the detailed information on another page under the heading of Journal Authors) and Maurice further deponeth:

To me the fact that the Modern Museum accepted them does not make them good. As for harging a one-man show, this isn't proof of anything! Even if a museum did the selecting. —M.H.L.

Next letter was from Jim Archibald:

An accolade to both Howard Dearstyne and the Journal for WWOS in the August issue.

I kind of imagine Mr. Dearstyne will have to carry a club for a while, but honest, he is so right, and his stimulating contribution will exalt photography and give it a fillip somewhat overdue.

As you so aptly put it, Don, the salons are all right with the exception of the judges, and I doubt if anyone with a semblance of fairness will deny that problem is one that deeply concerns all salon officials. On occasion I myself have been critical of said judges' evaluations, but inasmuch as theirs is a thankless job, my criticism has been tempered with justice.

Photographers in general have gotten their noses too close to the mechanics of picture making, and Mr. Dearstyne is RIGHT when he says that they must "deepen their insight". Too, the artist will bring to photography what it needs most, and that is—Creative Imagination.

Thank you Howard Dearstyne.

The next two letters received were in the nature of short articles and we are printing them that way, one with the illustrations which accompanied it.

Your Editor appears in the role of coatholder in this controversy. Incidentally, for months we've been looking for a story on which we could put the heading—Let's You And Him Fight! Maybe this is the one?

Who will rise to Mr. Dearstyne's defense as Jim has done? Who will counter the claims of the next two opponents? Tune in next month and see.

After reading Howard Dearstyne's article

on What's Wrong with Our Salons, I felt an irrepressible urge to comment on his article and the illustrations which he provided. This is especially true since I soon will join that unhappy oft-cursed circle of salon judges.

I could not help but feel upon reading the text of his article that the pictures which were illustrating it had gotten mixed up and belonged someplace else in the magazine. The article was one of the finest discussions of the place and meaning of photography as an art that it has been my privilege to discuss. I believe that the meat of his article can best be summed up in three quotations: "We should come to realize that quality in photography does not reside in virtues inherent in any particular subject matter.—Both paintings and photographs of enduring value convey to the observer a sense of satisfying fullness and richness and of the rightness and harmony of all their parts.—In addition to this harmonious composition of the various pictorial elements . . . each good or great picture, partly by the nature of the subject and partly by the use of the pictorial elements in a manner appropriate to the subject, awakens in us some special emotion or complex of emotions." He also cautions us to use photographic techniques rather than trying to copy the techniques of the painters, and in this point is his own inconsistency and undoing.

The abstract in art, the use of form and color for the pleasing sensation which it creates in its own right, is a challenge to each photographer; many fine, exciting pictures have been created yet how many times does a picture fail to have appeal to other than the creator because the idea has no meaning and no appeal when removed from the original train of thought which led to its creation. For that matter, the same holds true of many human interest shots which are personally appealing because of a personal interest but fail in the salons because that appeal fails to carry to another audience. In his pictures Mr. Dearstyne has tried to carry the technique of the abstractionists of painting into the realm of photography and has produced a series of pictures, which though technically excellent, are sterile in their emotional quality. That is true of much of modern art at the present time, as I have seen it displayed in the Museum of Modern Art of Paris and in our local galleries. The various techniques have been accepted temporarily because they are new and startling. (His pictures have been accepted among artists because they represent the photographic equivalent of the painting of the period). Few of the pictures produced with these techniques hold lasting merit and will live. None of us must be stampeded by the startling in technique and approach into accepting pictures which are emotionally mediocre. No phase of art is automatically good either because it is new or because it is old. In art and in photography

there is a tendency to forget that fact.

If we view the exhibits of art through the centuries we find that the objects which have lived through the years in their own right, and not because of their antiquity, have a universal appeal. In each person they strike a responsive chord on the background of the viewer's experience and bring forth a powerful emotional response, sometimes happy, sometimes foreboding. This, the true art of each period, is drawn from the life and experiences of the people of the day, not just the setting in which that life is lived; the greatness of Hals, Rembrandt, Vermeer, da Vinci, and Raphael among others is the projection of that life to the viewer. It is unimportant whether the means of presentation is a general view or a close-up of a few objects which start the desired train of thought in the viewer, whether the technique used is that of pictorialism or its broadest sense or of abstraction, whether there is a difference in effect on two viewers because of their different backgrounds. Only the total impression remains of supreme importance. Insofar as a painting or photograph tells that story of life (of the people or of nature itself), insofar as it plays on the experience of the viewer to create an emotion, and insofar as its appeal is universal, that object of art is great.

Of course Mr. Dearstyne's pictures have been accepted among artists because they represent the photographic equivalent of the painting technique currently in vogue. Go to any exhibit of current painting and you will see many similarly approached subjects. But that does not make them good per se. I congratulate Mr. Dearstyne for attempting to find a more powerful way of presenting his views of life, but I congratulate also the judges of photography who had the courage to turn them down. I feel that they are not of "enduring value" by his own definition.

There is no doubt that we can improve our exhibits if all photographers would recognize that there are no hard and fast limitations to the handling of material. I feel that the judges are just as eager to acclaim unusual, high quality work as any maker is to produce it. Any subject matter presented with technical excellence in such a manner as to produce a fine, lasting emotional impact and appeal will be recognized. A single set of jurors means little in evaluating a work but consistent rejection or several trials means failure to produce the emotional effect which is desired. Under such circumstances the maker must admit that the fault lies in his presentation rather than blaming the juries for failing to recognize his genius, and he must reevaluate his approach in terms of technical skill, harmony of composition, the interest value of the subject material, and its emotional appeal to an unprejudiced audience.

Here's to more, better, and progressive salons.

C. W. BIEDEL

As an answer to Mr. Dearstyne of Williamsburg, Virginia, who wrote on WWOS in the August issue of the PSA Journal, let me state that I do not think that the title of the article as it was printed had anything to do with his subject. The article was merely a gripe because some of his pet slides had not been accepted in a recognized PSA Salon.

Anyone with connections of any kind could run a one man show, but does that mean that his slides are accepted by everyone. No, not necessarily. It means only that HE likes these slides, and because he likes them, everyone else should like them.

The article, after the first paragraph which states his gripes on the Salons, and the second paragraph in which he pans the covers of the photography magazines and the pictures contained in the PSA Journal, merely states what he likes to take pictures of and what he thinks other photographers should take pictures of. That is all wrong. No one is really interested in taking pictures of something just because he should, or someone thinks that he should. Most photographers take pictures of what they like. That is the way that it should be. I can just see myself taking a picture of an

old boot in some oily water, but Otto Litzel did, and he is a top salon exhibitor.

Otto Litzel, one of this country's top nature and pictorial photographers, and a member of PSA, has been taking pictures like Mr. Dearstyne describes and presents in the Journal, BUT his pictures are successful in the salons. Somewhere, Mr. Dearstyne is making a mistake. Why should his pictures be rejected, and Mr. Litzel be accepted? I do not profess to know the answer, but those two should get together. Mr. Litzel is an excellent artist, painter, as well as a photographer. Maybe the answer lies there. It may be that Mr. Dearstyne has the wrong concept of art.

Whatever the answer, I do not think that Mr. Dearstyne has proven anything in his article. He certainly hasn't proven anything to warrant the title of the article. We all have slides rejected. I have slides out to almost all the slide salons which are coming up or in progress now, but I don't expect to have them all accepted. In the matter of prints, it is the same way. I have a perfectly beautiful print, so I think, of the Jefferson Memorial in Washington. I call it "Column and Curve." I cannot get it accepted in any salon in this country, but all my



Column & Curve

L. C. Heinrich

Unanimously rejected



Security

Lawrence G. Heinrich

Medal, Honor . . . and rejections

friends rave about it, and I am quite sure that the public would like it if it were included in a one-man show. However, I am not discouraged over this. I simply withdrew it from my salon list. There is another one, too, called "Security." This photograph has won me a medal (Camera Club), an Honor (Baltimore), and has been accepted by the PSA and Philadelphia Salons, but, it has been rejected almost as many times as it has been accepted. However, I will continue to send it out. A third print which I, personally, am getting a little tired of has been accepted ten times and has been Honor, five of those times, but I have not got a record of the times which it has been rejected.

On the matter of color slides, I cannot speak too well. It has only been the last few years that I have been sending in color work, and have not had too much success with them. However, what success I have had, I would not say were because the slides were stereotyped. "Rolling Hills" was taken in Pawling, N. Y. a few autumns ago, and has been accepted five times, since 1952. It is pictorial or nature, and has been accepted both ways. I cannot send it to you now, as it is out in the Three Salon Circuit beginning with Salt Lake City where it was rejected.

Three out of four of the slides which I sent to Hartford this year were accepted, and they are by no means something of the "old school". They were all taken at the site of new construction near Charlottesville, Virginia this last winter, and they are going along from Hartford to the Pictorial Slide Division of the PSA Exhibition.

The time has come, I am afraid, Mr. Dearstyne, to change your mode of photography. You don't have to stop taking the pictures which you like to take, but try to find out WHY they are not being accepted. Just because the Virginia Art Museum accepted them (said salon is not a PSA accepted salon) and the invitation showing (See Dearstyne, page 45)



The Free Man
A Chesapeake Bay fishing captain going to his pound nets. George Washington Honor Medal.

A. Aubrey Bodine, FPSA



We do not reserve the right to refuse service to anyone. T. Ed. Woods

Honor Medal



Inspiration Eternal Howard M. Nutt
Honor Medal



Cod Bless America
Mr. and Mrs. Sam Barry, in their mid-eighties, free to grow old together in security, free to practice their religion and their customs. Alfred C. Schwartz
Honor Medal.

Alfred C. Schwartz



We hold these truths to be self-evident
Martin Miller
\$50 and Honor Medal

Freedoms Foundation at Valley Forge

1953 Annual Awards



Pledge of Allegiance

Top Award, \$1000 and Gold George Washington Honor Medal

Irma G. Haselwood, APSA

THESE ARE SOME OF THE PICTURES WHICH WON AWARDS IN the 1953 competition of the Freedoms Foundation at Valley Forge. One PSAer, Irma Haselwood, APSA, won the top award of \$1000 cash and a gold George Washington Honor Medal. All those shown here won the Honor Medals. This year the top award in the "Photographs with captions" category is only \$500, but there are twenty other awards, plus medals and certificates.

This competition differs from most in the theme, method of judging, publicizing and other factors. All entries are retained by Freedoms Foundation. In some cases pictures are sent to schools as a part of a Freedom Library of books, films and recordings. Winning pictures are displayed at the Awards Ceremony. Judges are state supreme court jurists and national officers of patriotic organizations. (Awards are also made for essays, books, speeches, films and school programs.)

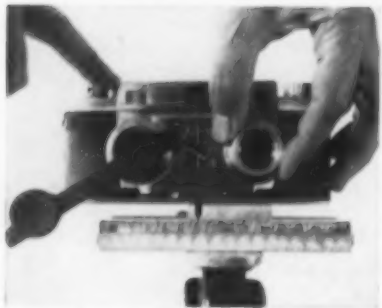
"Entry blanks" have been sent to all PSA members. In this case you "nominate" yourself for the award. You can send more than one entry, but only one can win. Please note that the category is "Photographs with captions". The caption can be a title, or it may be a short caption of forty or fifty words. You will be competing with newspaper and magazine photographers but in 1953 only 12 out of 41 winners were press, and at least 9 PSAers were on the winner list.

In this competition, subject matter is of more importance than any other factor, with the possible exception of print quality. Your picture must have a message of the American Way. It must also be a good picture, but remember it will not be judged by photographers or artists.

Deadline at Valley Forge is November 11, 1954. Awards are made on February 22, 1955 at Valley Forge. Top winners go there for the presentation ceremony.



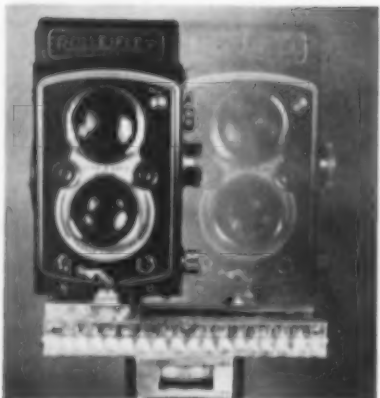
Supplementary on right lens, left lens covered, lens closer to center.



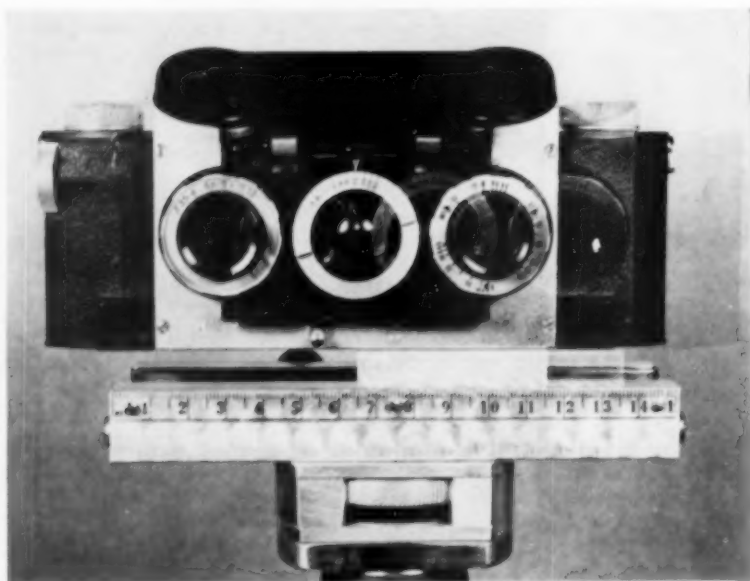
Right lens covered, left moved nearer center for exposure. Revere camera.



Parallax can be a problem in close-up stereo. When finder lens is not between camera lenses, a square can be used to center subject.



Slide bar can be used to make stereo shots at any distance with one-eyed cameras. Also can be used with angle bracket to provide parallax control for twin lens reflex. (Not illustrated here, ghost shows stereo line-up.)



Ghost picture shows how inter-lens separation is reduced by use of the slidebar for working at close distances. Scale on slide-bar permits setting lens separation at exact distance to give proper perspective and stereo window. A table supplied with bar gives proper spacing.

Stereo close-ups with the slide-bar

By Kent Oppenheimer*

For the past five years many stereo camera owners have enjoyed their hobby but have yet to tap the well of pleasures and intriguing possibilities found in ultra close-ups. Until now relatively few stereo enthusiasts have made use of this medium, principally because of a lack of available information regarding interocular adjustments at various distances, and the cost of the necessary accessories. Now all that are necessary are a good slide-bar and a set of portrait lenses, both of which are available at relatively small cost.

The lenses of the stereo camera are about as far apart as the human eyes. This "interocular" distance is usually 70 mm on most modern stereo cameras. Now, nearly everyone has taken a pencil and held it at arms length, focusing the eyes on this pencil and slowly moving it towards the nose. A definite pull of the muscles controlling the movement of the eyes is felt as these muscles cause the eye to "toe in".

Similar conditions prevail when taking stereo pictures of an object closer than about 36 inches from the lens. Since the position of the lenses in the camera is fixed, toeing in is not possible. However, it is possible to accomplish correct close-up vision by using a device which will bring the two lenses closer together.

Hence the slide-bar. The Kentech Slide-bar is the one to which reference is made in the following discussion.

Suppose the problem is to take a close-up of a bowl of nuts at a subject-to-lens distance of 10 inches. First mount the cam-

era on the slide-bar, which in turn is mounted on a tripod. Then center the camera on the slide-bar with the help of the scale, which is a part of the bar and graduated in millimeters.

Then set up the distance and measure 10 inches from the front of our portrait lens. For this distance the portrait lens will be a plus 3 diopter (Portra) lens. For most stereo cameras a Series V is recommended. The focusing instructions are included with the lens.

Make sure that the camera and slide-bar are level. Compose the picture and remember that the viewfinder of the camera will show much more than the finished picture since the close-up lens will cause the field to shrink in proportion to the distance.

Now we have to determine the correct interocular distance. It has been established by calculation and experimentation that the best all around factor is 1:15. Convert the subject-to-lens distance into millimeters by multiplying 10 (inches) by 25.4, arriving at the figure of 254 mm. Divide this by 15 and the result is 17 mm, the interocular for focal distance of 10 inches. However since it is advisable to have an even number to facilitate division by two, we take this interocular to be 16 mm.

To determine the correct position for each lens, when the exposure is made, take the difference between the fixed interocular—70 mm—and our interocular—16 mm—which is 54 mm. Divide this by two to obtain the distance (27 mm) to move the camera for making each exposure so the lenses will be in effect, close together.

Attach the close-up lens to the right lens of the camera—with the help of a filter

*P. O. Box 24152, Los Angeles 24, California.

holder. Cover the left lens with a lens cap and move the camera on the slide so the zero line is 27 mm to the left of center. This leaves the right lens 8 mm from center. Take the picture, recock the shutter without advancing the film—being careful not to disturb the position of the camera, the subject or the lights. Attach close-up lens to the left camera lens, cover the right lens, move the camera on the slide so the zero mark is at 27 mm on the right of our center, and take the second half of the stereo pair, and the lens will be 16 mm from where the first lens took the first picture of the pair. Now advance the film and proceed to the next picture.

We admit that this sounds a bit complicated. To facilitate taking close-ups with the Kentech Slide-Bar, an accurate chart is supplied which not only provides the necessary close-up lens diopter (from plus one to plus 13) for each subject-to-lens distance from 36 inches on down to 1 inch, but also the correct interocular distance for each, and the exact setting for each lens on the millimeter scale attached to the slide-bar. In short, this chart eliminates any calculation. You have only to read off the individual camera setting for each lens, set the slide and take your pictures. This chart, together

with the Slide-Bar is available through Kentech, P. O. Box 24152, Los Angeles 24, California.

When taking ultra close-ups with the stereo camera, a number of points should be observed:

Inasmuch as the subject has to be completely immobile during the two exposures, it is of no consequence how long the exposure. Therefore it is possible and definitely recommended to use as small a lens opening as possible in order to obtain the greatest depth of field. We have successfully used f.22 at 1 sec. exposure with a #2 photo-flood as light source. It is also recommended to use a solid color background as close as possible behind the subject to avoid depth confusion.

The stereo pair resulting from the above described procedure can be mounted in ordinary close-up mounts with no special hand-mounting required. They view and project satisfactorily.

Of course, any 35 mm camera can be used to make close-up stereo pictures but there the problem of mounting is the main difficulty.

For those who wish to make rapid shift overs, as when making a large number of stereograms with the same interocular spac-

ing, the slide-bar can easily be equipped with adjustable stops that can be preset at any desired interocular distance. Another way of speeding up the work is to provide each lens with identical close-up supplementary lenses. These suggestions for speeding up are especially valuable to dentists as well as medical and industrial photographers.

Plus lenses can also be used in combination to achieve a closer subject-to-lens distance than possible with a plus 3 lens alone. A chart for such lens combinations, their focusing distances and field sizes is included with the Kentech Slide-Bar.

However, it is possible to establish the exact focus with the help of a ground glass installed at the film plane, a procedure that is recommended when an exceptionally critical focus is required.

There are many fascinating subjects in every day life which lend themselves to ultra close-up stereo photography. Look around your kitchen, your bathroom, your garden, anywhere around the house. The possibilities are unlimited and your imagination can supply you with ideas that will show the most astonishing results.

Try a few close-ups. Good luck and lots of fun.

Silicone Discovery Licks Film Scratches

It appears as if the miracle chemical, silicone, may help lick some of the problems of 35mm still photography. Dust, oily fingerprints and scratches have always been a problem because enlarging also enlarges these defects. Various remedies have been suggested, including carbon tet to remove the fingerprints, anti-static brushes and solutions to remove the dust and immersion in carbon tet or glycerin to hide the scratches.

Dr. C. G. Suits, vice-president and director of research of the General Electric Company, a 35mm fan in his off-duty hours, has long been interested in the problem. He found that most of the scratches occurred in the film base or in the protective gelatin overcoating and rarely in the emulsion itself.

It has long been known that a substance with a refractive

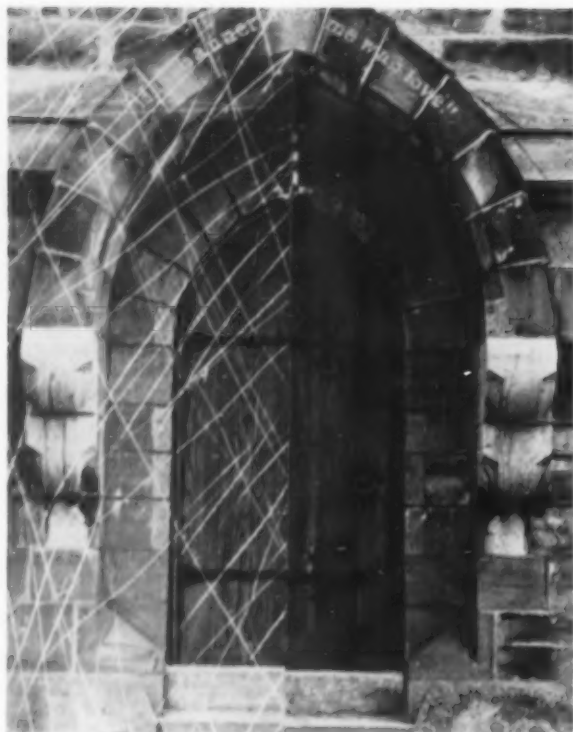
index close to the R. I. of the film base or the gelatin would minimize the effects of scratches and in the motion picture industry many dollars have been spent in the search for a permanent answer. These have included partial dissolving and recasting of the base, swelling the gelatin to partially close the scratches, softening the base so that it dries with a matte finish, and many others. For still work, where the film does not have to pass through a projector or printing machine at high speed, it has been possible to minimize scratches by immersing the film in a puddle of carbon tet which has an offensive odor and can be toxic in closed quarters like a darkroom, or in glycerin which works well but is somewhat messy to use.

Dr. Suits reasoned that he must find a liquid with special properties. It must match the physical and optical properties of the film, fill the valleys which are the scratches and eliminate the prismatic effect which causes a scratch to show black on projection, white on a print because the sloping sides of the scratch divert the light to the side. The liquid must be water-white, non-toxic, inert to film and emulsion, odorless, of proper viscosity and possessing just the right vapor pressure—neither so low that it won't evaporate quickly when wiped off, nor so high that it vaporizes too quickly while in use.

His quest led eventually to an unusual member of the new family of compounds known as silicones. Certain silicone oils seemed to offer great promise. The most suitable of these he labeled "Refractasil". It could be wiped off easily, leaving the negative not only dry but exceptionally clean. The "exceptionally clean" introduced another thought. Why not try it as a cleaner, to remove the oily fingerprints which are often a nuisance? From there it was an easy step to wash off the dust particles held by static and which ordinary brushing caused to cling tighter by renewing the static charge.



Dr. C. G. Suits, director of research for GE, originator of the new technique, examines the experimental film holder for use with Refractasil when enlarging scratched negatives.



The left side of this picture was made from a film purposely scratched and handled roughly. The right half was made from the same film by the technique explained in the article.

The final step was to build a special film holder for the enlarger which would contain a reservoir for the Refractasil, a means of flushing it across the negative for cleaning, a filter to remove dust particles from the liquid and a way of keeping the film wet during exposure in the enlarger. The illustration shows the experimental model with the rubber bulb which forces the liquid through the film channel and the other parts.

The model has been turned over to Simmons Brothers, Inc., makers of the Omega enlargers and it is expected they will soon announce a production model. Refractasil is already in production and will soon be available from Simmons Brothers through regular photo stores.

Dr. Suits recommends that when using the liquid a condenser optical system be used in the enlarger for best results. He also suggests that when the film is removed from the liquid it be wiped with chamois or hand tissue to remove excess liquid. This leaves it perfectly dry and exceptionally clean.

No special handling of film which has been treated is required. The emulsion is not softened or weakened, and in fact, will stand a little more careless handling than an untreated negative.

Dr. Suits is careful to point out that no liquid can restore missing silver from the film; that if the image has been scratched and silver removed this method will not cure it. However, may we point out that there are two things that make a scratch visible in a print: 1. Lack of silver which has been gouged out. 2: The prism action of the angled sides of the groove which bend the light away from the scratch. While no treatment will restore the image, it appears that this liquid will tend to minimize the damage by preventing the scatter of light rays into adjacent image areas and away from the part of the print where the scratch registers. This

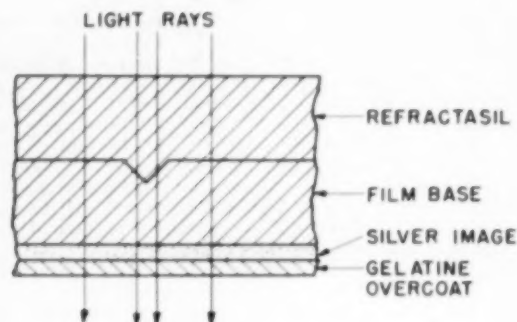
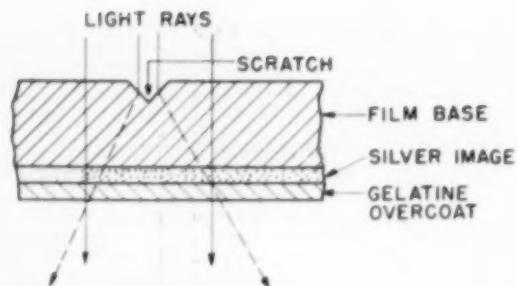
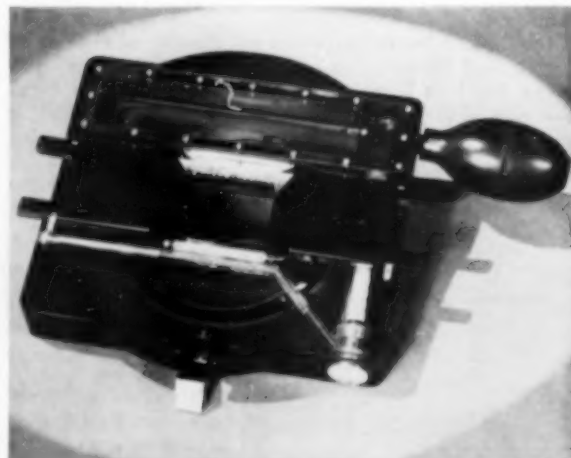


ILLUSTRATION SHOWING OPTICAL PATTERN OF LIGHT RAYS PASSING THROUGH 35 MM FILM WITHOUT AND WITH REFRACTASIL

is why a scratch shows black on screen projection, hence white on a print. By reducing the scatter, the white will not be as clear and the amount of spotting required will be less. When the scratch is on the base it will become invisible. The glossy prints furnished by G. E. show no trace of scratches on close inspection and they offered to enlarge one of our scratched negatives to prove the process. We'll take their word for it that no faking was used in the sample prints furnished.



Experimental model of a film holder designed to fit the Omega enlarger. Reservoir at top holds Refractasil solution, squeezing bulb flushes it across negative, filter seen at lower right removes dust from liquid. Refractasil solution dissolves oily fingerprints as well as dust and fills scratches temporarily to permit enlargements from negatives on which base is scratched. Not as effective on emulsion-side scratches because it will not replace missing silver. Production models will be made by Simmons Brothers.

Is Your Club Getting It's Share?

By Alfred C. Schwartz

To get the most out of its membership in PSA your club should have its own PSA Representative. We've done it in the Brooklyn Camera Club and we know! You need someone who will become familiar with the advantages and services on tap for your club, and also for the club members who are also PSA members. He should not be saddled with other PSA duties. In other words, a *specialist*. The extent of the expanded PSA services require it.

Secretaries and Presidents are usually engaged in their normal duties. They may be unable to keep abreast of the scope and variety of all the benefits available, or to find the necessary time to provide the club with the complete employment and enjoyment of our facilities. Even the program director has his hands full at the local level.

Some months ago Brooklyn Camera Club appointed Stanley Vlattas to be its "PSA Representative". He has already given us a manifold return on our investment in dues, yet has had time to merely scratch the surface. We have since heard that Teaneck CC has George Munz doing the same thing for them. Every club should follow suit.

Our PSA Rep familiarizes the club with the various features, services, contests, personal and recorded lectures, print, slide and motion picture showings exhibits and instruction sets, judging services, book, film and library services and other specialties offered by the Divisions with which our club is affiliated.

He cooperates with our officers, and the Chairmen of Print, Slide and Program Committees, integrating PSA offerings with our club's activities, meanwhile relieving these otherwise busy people by scheduling, receiving and returning the material. He combs PSA Journal and the Camera Club and Division Bulletins for items of special interest to our members and to the Editor

of our Darkroom Dodger. He cooperates with the Treasurer in obtaining Rebate Certificates from members, and is a source of information to individuals who want to know about PSA individual memberships and acts as sponsor for their applications when the opportunity arises. He also advises them of the various services available to them as individual members which are not available to the club as a whole.

He is an important link in the line of communication between PSA, its District Representatives and the club. He receives the club copy of the Journal and sees that it is distributed or circulated among club members who are not PSA members.

Our experience dictates a few suggestions:
(a) Don't wait until your next election. Select a PSA Representative at your very next business meeting.

(b) Don't seek a new Representative at each election. Try to persuade him or her to continue in office to benefit from the accumulated experience and know-how.

(c) Don't burden your PSA Rep with other duties which may interfere with full PSA service to the club.

(d) Send the name of the Rep to Fred, W. Fix, Jr., 5956 Sheridan Road, Chicago 40, Ill., Chairman of the PSA Camera Club Committee.

(e) Determine all the PSA Divisions with which your club is affiliated and dig up the Service Bulletins of each Division for him. If they are lost, write the Secretary of each of the Divisions for a copy. The Services Directory in the Journal lists the names of the people who conduct the services but to find out what the service offers, see the Bulletins. Also make sure he has a copy of the latest PSA Membership Directory (January Journal) or order one from Headquar-

ters (\$1). This will give him all the addresses he needs.

If your club hasn't been getting much out of its PSA membership, perhaps you would like to try what the Androscoggin CC in Lewiston-Auburn, Maine did last winter. Before you do it, though, give your Rep a chance to find out about the services you are now using (if any) and the ones you could use.

As reported by Nellie Nicholson, Chairman of the PSA Night, this is what Androscoggin did for its members.

A committee of eight studied the PSA-club relations to find out what benefits the club was deriving. They consulted individual members who had participated. They arranged a two-hour tape-recorded program. They prepared publicity for newspaper and radio use, sent invitations to all Maine clubs and PSA individual members.

The program was divided into four parts:

1. *What PSA has to offer you.* In this part of the program they told the audience what PSA is, how it functions, and how it can be of help to all photographers through the services it offers.

2. *National Club Competitions.* Here they used the 30 slides entered by Androscoggin in the 1952-53 National Club Slide Competition, projecting them and giving the ratings and the comments of the judges.

3. *Competitions for individual members.* In this section the work of individual club PSA members in national and international competitions was shown.

4. *Conventions.* Reports of the Sturbridge Town Meeting and the Quebec Convention were illustrated with slides and movies made by club members who attended. This caused folks to realize the fun they miss when they pass up a PSA Convention or meeting.

Copies of PSA literature and the Journal were on display and available for inspection by the guests. The refreshment committee had prepared cakes with PSA lettered on the icing.

In closing her report Miss Nicholson sums it up neatly:

"Publicity brought out a good-sized crowd in spite of a bad storm which made driving hazardous. It is our belief that people went away from our meeting with a better understanding of the benefits to be derived from association with this organization, and, as is always the case, those who worked the hardest to make this meeting possible got the most out of it."

So there are two ideas, appoint someone to see you get all the good out of PSA that there is in it for your club, and plan a special meeting to let your members know about it. If you need help in planning such a meeting, your DR or the DR's committee-man nearest you can help or at least tell you where to get the information you seek. You can also call on Fred Fix for aid from his CC Committee.

The principal thing is DO IT NOW!

Al Schwartz is a member of the PSA Camera Club Committee, a former president of the Brooklyn CC, and an indefatigable worker for PSA. The suggestion in this article will be discussed at the Chicago Convention.



Officers and some of the committee members who made PSA Night a success at the Androscoggin Camera Club. Marguerite Roux, Adelaide Anderson, Virginia Merrill, Sec'y, Clayton Sands, Nellie Nicholson, Director of PSA Night, C. Lewis Johnson and Spaulding Shaw

SALON SECTION



Opus 301

From the 18th Rochester Salon, 1954

Jean Elwell, FPSA

SELECTIONS
from the
SALON CATALOGS



Lady with fan

Kelly L. Toulbee

From the 1954 Detroit Salon



Circles in the sand

John R. Hogan, FPSA, FRPS



Bedtime Showers

Richard Hunt

From the 10th Rochester Salon, 1954



Child's Play

Grant M. Hoist

From the 10th Rochester Salon, 1954



Study in China

Agnes M. Holst

From the 41st Pittsburgh Salon, 1954



Eventide

David A. Murray

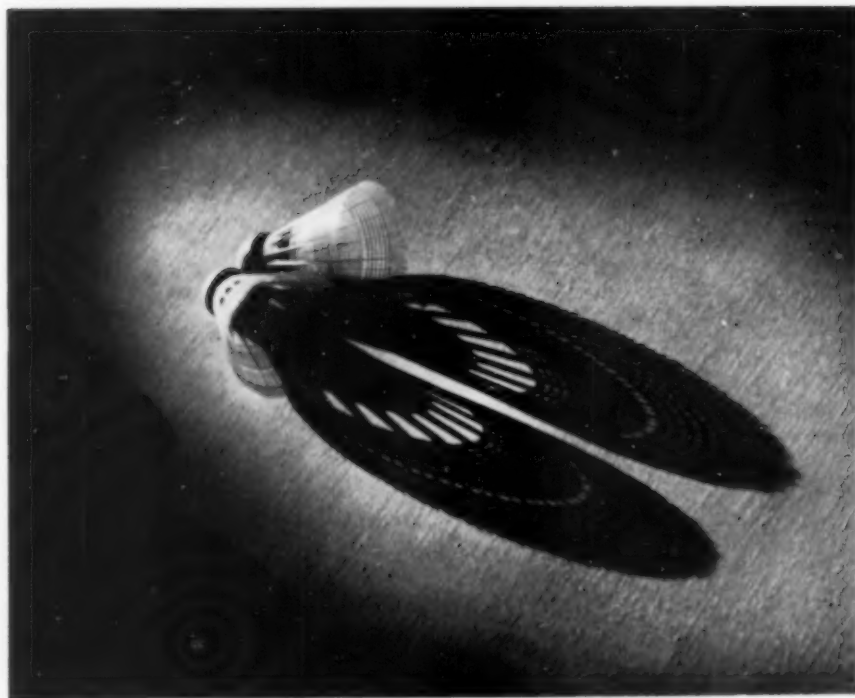
From the 18th Rochester Salon, 1954



Mantis Making Egg Nest

Lou Quitt, APSA

From the 18th Rochester Salon, 1934



Shadow Show

Hing-Fook Kan

From the 41st Pittsburgh Salon, 1934



Ski Run Tampers

Freeman F. Wallin

From the 10th Louisville Salon, 1954

TRAVEL

As you may know, our Travel Editor, Irma Louise Carter has been doing some traveling herself this summer, doing northern Europe in a car. Practicing what she preaches she took her Directory along. We had told her about an enthusiastic PSAer in Germany and this is what she writes us from Amsterdam. From here on it is Irma Louise writing.

Two days ago we passed through Weener-Ems. If you ever want a royal welcome, just knock on the door of the Popkes family and say you are a PSAer.

As it happened, our route from Denmark through northern Germany into Holland was through Weener on the Ems River. There was only time for a glance at the village

as we looked for the street, but is an old one of narrow streets and many of the buildings are out of plumb, the kind of charming place any camera club would give its eye teeth to have for a field trip. (As I looked through Harm Popkes prints later, only one print was taken near Weener. It's the old story of your own doorstep being nothing new.)

Unfortunately Harm had left just that morning for the weekend, but his father and mother were most hospitable and invited us all to stay for the noon meal which was excellent, and filled our hands with cookies as we started off. It was a most enjoyable experience and my parents appreciated it, too.

We learned that Harm is 21 years old, attends the University and hopes to go to the States for a year's experience when he finishes in a year or two.

The only other photographic contact I've had was quite accidental. A clerk in the

hotel where we spent the previous night, between Weener and Bremen, belongs to the local camera club which meets once a week. He remarked on my camera bag and so we talked photography.—I. L. C.

We made a little booboo last month. As we went to press word came from Tom Firth that Coleman Dixon was going to serve as a clearing house for PSA Travel Aides and we changed our story from Tom to Coleman in one place, but missed doing it in the recap of the story. If you've sent your name to Tom he'll pass it along to the right department.

If you have any shorties, especially those with pictures to run under the label of PSA Traveler, send those to Irma Louise Carter instead of direct to the Journal. In addition to writing this every-other-month column, Irma Louise will edit them to fit and send them along to us ready for putting into type and copper. Her address will be found in the masthead on page 2.

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

ALEXANDER, Calvin, 855 Marshall Rd., Royal Oak, Mich. 8'54 S
L. B. Dunnigan
ANG Chwee Chai, 339 Victoria St., Singapore 7 8'54 CP
Francis Wu
ANO, K. H., 6 Rochore Rd., Singapore 7 8'54 P
Francis Wu
ANO Teck Pin, 30 Boon Tiong Rd., Singapore 3 8'54
Francis Wu
ARNDT, P. W. Jr., 6501 Washington Circle, Wauwatosa 13, Wis. 8'54 C
Ray Miss
AU Thian Chor, 157 N. Bridge Rd., Singapore 6 8'54
Francis Wu
AU Ying Some, 216 Joo Chiat Rd., Singapore 15 8'54
Francis Wu
AW, Cheng Talk, 2 Tanellin Rd., Singapore 8'54 CMNPBT
Francis Wu
AYRES, William R., 2012 Rivera, Wichita 16, Kans. 8'54 CPT
Dr. C. F. Wadsworth
BARTLETT, Elinor K. Jr., 58 Alerton, Plymouth, Mass. 8'54 CNJPBT
Francis Wu
BIN, S. S., 25 Sumbawa Rd., Singapore 7 8'54 P
Francis Wu
BLUNT, Raymond E. Sr., 8340 S. Elizabeth St., Chicago 29, Ill. 8'54 S
Earl E. Krause
BOEY Pook Kee, 282-A, Balestier Rd., Singapore 11 8'54 PT
Francis Wu
BOEY, Francis, 247 New Bridge Rd., Singapore 1 8'54 J
Francis Wu
BOYD, Miss Lena, 1013 12th St., Greeley, Colo. 8'54 M
George O. Baer
BRANDT, George B., 183 W. Calthrop Ave., Syracuse 5, N. Y. 8'54 CP
William H. Stamm

BUCKNER, M. B., 1516 S. Clarkson, Denver 10, Colo. 8'54 CN
John A. Krimmel
BURTT, Mr. & Mrs. Frank M., 2021 7th Ave., Oakland 6, Calif. 8'54 P
George O. Baer
CAIN, William Irving, 4020 Bryant St., Denver, Colo. 8'54 C
Dr. W. McCullough
CALHEIROS, Pedro, Rua Da Carioca, 65-67, Rio De Janeiro, Brazil 8'54
Dr. Jayme Tavera
CARMICHAEL, Francis N., Bee Hill Rd., Williamstown, Mass. 8'54 JP
Raish A. Hammann
CARNAHAN, Dr. & Mrs. James E., 108 W. Jackson Ave., New Castle, Del. 8'54 CJ
M. C.
CARTER, Reginald H., 3495 Bailey Ave., 6A, Buffalo 15, N. Y. 8'54 CJP
Ruth F. Sage
CASTRO, Robert, 2524 Las Positas Rd., Santa Barbara, Calif. 8'54 P
Luther Aue
CHAN Chi-Hong, 654 Pair Panlang Rd., Singapore 5 8'54 CT
Francis Wu
CHAN Peng Kwan, 16 Slang Lim Park, Geylang, Singapore 14 8'54 P
Francis Wu
CHANG Shih-Ti, 44-A Moh Guan Terrace, Singapore 8'54
Francis Wu
CHANG Slang Chi, 105 N. Bridge Rd., Singapore 8'54
Francis Wu
CHEANG Mun Choon, 50 Cairn Hill Rd., Singapore 9 8'54 P
Francis Wu
CHEN Ta Khoo, 279-B Tosner Rd., Singapore 8'54
Francis Wu
CHIA, Lawrence, 169-A Waterloo St., Singapore 7 8'54 PT
Francis Wu
CHIA Yun, 181-L Jalan Kayu, R. A. P. Seletar, Singapore 28 8'54 P
Francis Wu
CHOY Moon Ying, 247 New Bridge Rd., Singapore 1 8'54
Francis Wu
CHU Chup Ming, 124 Cecil St., Singapore 1 8'54 CP
Francis Wu
CHU Siew Hoe, 160 Cross St., Singapore 1 8'54 CMP
Francis Wu
CLAPLIN, Mrs. Laura, 8811 N. Coast Blvd., Laguna Beach, Calif. 8'54 CN
Julian Niatt

COTTER, John T., 188 Commonwealth Ave., Attleboro Falls, Mass. 8'54 P
M. Frank
DARE, Woodrow 2012 N. Woodward, Oklahoma City, Okla. 8'54 CF
Clark H. Hogan
DAY, Miss Joyce, Box 1864, Fort Arthur, Texas 8'54 P
L. E. Stago, Jr.
DEUTSCH, Lt. Joel, P. O. Box 2114, Camp Pickett, Va. 8'54 CNS
DUBLIN, Frank W., 832 Ft. Worth St., Jacksonville, Tex. 8'54 JPT
Lloyd L. Gregory
FEMINELLA, Pfc. Wm. J. US219-32734 293rd Engr. BN—Const. H-8 Co. APO 34—% Postmaster New York, N. Y. 8'54 CJP
Sgt. John A. Miller
FOONG Kiat Beng, 31-A, Prince Philip Ave., Singapore 3 8'54
Francis Wu
FORBES, J. H., 709 B Jackson St., Tulsa, Okla. 8'54 P
George O. Baer
GALVIN, Fr. James, Esopus, N. Y. 8'54 CJP
George O. Baer
GILBERT, Harry E., % Hotel Mitchell, P. O. Box 475, Nevada, Mo. 8'54 P
M. C.
GOH, Michael, 621 E. Coast Rd., Singapore 15 8'54 CNJP
Francis Wu
GOLDMAN, Harry M., 41 Sheldrake Dr., Scarsdale, N. Y. 8'54 C
Walter J. Goldsmith
GORECKI, Gene, 619 W. State St., St. Charles, Ill. 8'54 S
M. C.
GRAZIANA, Dr. J. G., P. O. Box 236, Farmville, Va. 8'54 P
Warren W. Nelson
HATTENHAUER, Miss Elzada M., 209 Augusta St., N. Maywood Ill. 8'54 S
L. B. Dunnigan
HAVEN, Mr. & Mrs. Robert A., 336 Wolf St., Oxnard, Calif. 8'54 S
Harvey W. Brown
HAYWARD, Cyril B., 56 Beatrice St., Prospect, B. Australia 8'54
M. C.
HECHT, Alfred W., Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y. 8'54 P
C. A. Yarrington
HECKMAN, Miss Lillian B., 20245 Woodbine Ave., Castro Valley Calif. 8'54 S
George O. Baer
HEILMAN, Dr. Charles, 49 18th Ave., North, Fargo, N. D. 8'54 P
Henry Bogenrief

HEILMAN, Wilford L., 481 W. Market St., York, Penna. 8'54 C
Mrs. Ward C. Goughnour
HENTON, E. I., 9 Great Eastern Life Assoc. Coy. Cecil St., Singapore 8'54 CMNP
Francis Wu
HIMLE, Carl A., P. O. Box 1660, Chicago 90, Ill. 8'54 P
Marlin Alcivar
HINES, Dr. Paul, 2625 W. Paseo, Kansas City 8, Mo. 8'54 C
Dr. Carol C. Turner
HO Chee Wu, 363 N. Bridge Rd., Singapore 7 8'54
Francis Wu
HO Kok Onn, 96 Pigot Rd., Singapore 12 8'54
Francis Wu
HO Tuck Yew, 59 Rowell Road, Singapore 8'54 T
Francis Wu
HOGAN, P. K., % The Shell Company, Pulo Bukom, Singapore 8'54 PT
Francis Wu
HUNT, Miss Mary, 1143 Kayton, San Antonio, Tex. 8'54 P
M. C.
HWANG, C. Y., 207 Norfolk Road, Singapore 8 8'54 CT
Francis Wu
JABOR, Dr. Chakib, Almirante Barroso 72, Sala 709, Rio De Janeiro, Brazil 8'54
Dr. Jayme Tavera
JACOBSON, Ralph M., 2324 Parklands Rd., Minneapolis 5, Minn. 8'54 C
John H. Wilke
JENTONG, Rene, 50 Rue Felix De Blochausen, Luxembourg, Grand Duchy 8'54 C
M. C.
JOHNSON, Harold 2020 Witherell Room 803, Detroit 26, Mich. 8'54 CNPS
Pearl Jeffers
JOHNSTON, Miss Helen, 1338 Douglas St., San Francisco 14, Calif. 8'54 C
Gisela Seigel
JONES, Frank E. Jr., P. O. Box 106, Talmadge, Calif. 8'54 CP
Mrs. Frank E. Jones, Sr.
JONG Kuet Hock, 32 Ripley Crescent, Serangoon Graden Estate, Singapore 8'54 CP
Francis Wu
KAMPA, Edd % Walker & Crenshaw, Inc., 500 Fifth Ave., New York 36, N. Y. 8'54 J
M. C.
KASPRZAK, Ferdinand L., 1097 Broadway, Buffalo 12, N. Y. 8'54 CPB
Stuart M. Chambers

KETCHUM, Mrs. Gertrude S., 803 W Illinois St., Urbana, Ill. 8'54 CNP
Dr. C. F. Haussermann
 KLEINDINST, Mr. & Mrs. Edgar L., 8 E. Dewey Ave., Buffalo 14, N. Y. 8'54 CP
Howard M. Nutt
 KLEINMAN, Eugene A., 1156 Mayfield Ridge Rd., Mayfield Hts. 24, Ohio 8'54 CS
Carl Bartley
 KUO Ting Eow, 109 North Bridge Road, Singapore 7 8'54
Francis Wu
 KWOK Shang Wei, 67 Club St., Singapore 1 8'54 NJP
Francis Wu
 LAM Poh Tong, 848 Geylang Road, Singapore 14 8'54
Francis Wu
 LAM See Poh, 55 Pagoda Street, Singapore 1 8'54
Francis Wu
 LEATHERWOOD, O. R., 669 W. Oakland Ave., Sumter, B. C. 8'54 P
Hugh F. Walburn
 LEE Hin Ming, 95 North Bridge Road, Singapore 8'54 T
Francis Wu
 LEE Mun Chong, 247 New Bridge Road, Singapore 1 8'54
Francis Wu
 LEININGER, Jack T., 65A Rowe St., China Lake, Calif. 8'54 MPT
M. C.
 LEONG Kum Yuen, 255-B. Outram Road, Singapore 3 8'54
Francis Wu
 LEUNG Paul, % Palmer & Turner Architects, French Bank Bldg., Singapore 8'54 P
Walter E. Parker
 LEVIN, Harry, 252-08 63rd Ave., Little Neck 62, N. Y. 8'54 CP
M. C.
 LIM Beng Huah, 117 Joo Jiat Place, Singapore 8'54
Francis Wu
 LIM Hoe Seng, 93 Bran Basah Road, Singapore 7 8'54
Francis Wu
 LIM Theng Hoon, 107 Jalan Abdulah, Muar, Johore 8'54
Francis Wu
 LIM Thian Poh, Dr. 3 Stamford Road, Singapore 6 8'54
Francis Wu
 LIN Wo-Ling, 151 Hill Street, Singapore 8'54 CMNJPT
Francis Wu
 LOH, P. O., 23 Orchard Road, Singapore 8'54 CT
Francis Wu
 LOI Kia Lee, 202-204 S. Bridge Rd., Singapore 1 8'54 P
Dr. Harold Thompson
 LOKE Loh Hong, 288-A, South Bridge Road, Singapore 1 8'54
Francis Wu
 LOO Yuen Kun, 24-C, Kreta Ayer Road, Singapore 8'54
Francis Wu
 DELUCENA Eugenio H., Rua Maria Angelica 315 Apto. 301-Gavea, Rio De Janeiro, Brasil 8'54
Dr. Jayme Tavora
 MacCALLUM, Ross, 1 Sutton Place, New York 22, N. Y. 8'54 S
Walter J. Goldsmith
 MAK Hoe Heng, 815 North Bridge Road, Singapore 11 8'54 PT
Francis Wu
 McLEAN, John E., 260 Liberty St., Newburgh, N. Y. 8'54 P
Dr. William T. Small
 MECHAS, Gregory, 5501 Wellington St., Verdun 19, Que., Canada 8'54 CJPT
Frank H. Hopkins, Jr.
 MINARD, Dalton A., Box 136, Corn-ing, N. Y. 8'54 C
Harold R. Davis
 MONTGOMERY, Morris L., 4719 E. Tyler St., Fresno 2, Calif. 8'54 S
Emil A. Chiodi
 MOORE, Douglas, 221 Park St., Port Arthur, Ont., Canada 8'54 C
Robert W. Soper
 MOSER, James B., 1055 Lake Ave., Rochester 13, N. Y. 8'54 T
Donald B. Grim
 MYERLY, Russell, 60-69 70th St., Maspeth 78, N. Y. 8'54 CT
Henry C. Miner, Jr.
 NG, David, 329 North Bridge Road, Singapore 7 8'54 M
Francis Wu
 NORDWALL, Art, 1715 Moss Ave., Peoria, Ill. 8'54 M
E. L. Simmons
 PEOGLY, Lawrence Aldo, 3526 Kel-ton Ave., W. Los Angeles 64, Calif. 8'54 M
Vincent H. Smith
 PENNINGTON, Clifford, 1023 Sher-idan St., Richmond, Ind. 8'54 JP
Francis Wu
 PERRY, Walter L., 2316 Campbell St., Baker, Oreg. 8'54 P
Aubrey E. Perry
 PETERSE, Robert H., Y. M. C. A., 120 W. 7th St., Michigan City, Ind. 8'54 CS
George O. Baer
 PHAN, J. T., 130 Orchard Road, Singapore 8'54
Francis Wu
 PHUA, Willie T. T., 95 N. Bridge Rd., Singapore 6 8'54 M
Francis Wu
 POORMAN, Kermit, 1108 W. 21st Ave., Spokane 41, Wash. 8'54 T
R. Bruce Carrick
 PORTER, Glenn O., 11455 Canton Dr., Studio City, Calif. 8'54 CN
George F. Brauer
 POWELL, H. E., 11 Waitoa St., Parnell, Auckland, New Zealand 8'54
M. C.
 POWERS, Miss Katherine, 3018 Paddington Rd., Glendale 6, Calif. 8'54 C
Dr. Harold Thompson
 REEDER, Homer E., 2319 Berryman Blvd., Lima, Ohio 8'54 CPST
Dr. F. M. Boyd
 REINBOTH, Mr. & Mrs. John P., 417 Jackson Ave., Glencoe, Ill. 8'54 CS
George O. Baer
 REINERT, Charles E., 1123 Green St., Allentown, Pa. 8'54 P
John A. Ebner
 RENZ, J. A., 1618 Lowell Ave., Lima, Ohio 8'54 C
Dr. F. M. Boyd
 RIDDLE, T-Sgt. Paul E., AF6978833, 548th Recon. Tech. Sq., Box 83, APO 328 % PM, San Francisco, Calif. 8'54 CP
A/C Charles E. Hagman
 ROGERS, Dr. Gerald, 524 N. W. 15th, Oklahoma City 3, Okla. 8'54 C
Mrs. J. A. Bush
 SAUER, Miss Alberta J., Scales Mound, Ill. 8'54 C
Fred E. Durin
 SEELEY, Earl H., P. O. Box 3607, Baytown, Tex. 8'54 CP
J. Frank Lively
 SEE-THO Chee-Kong, 12 Upper Hokien St., Singapore 8'54
Francis Wu
 SHIRLEY, Lloyd W., 5047 S. Lyn-dale Ave., Minneapolis 19, Minn. 8'54 P
Thomas Limborg
 SPONHALTZ, Burt, 1007 N. W. 36, Oklahoma City 3, Okla. 8'54 CP
Mrs. J. A. Bush
 SUM Tat Sing, 34 Coleman St., Singapore 6 8'54
Francis Wu
 SUN HONG KUAN, Henry, 190 Kim Seng Rd., Singapore 8'54
Francis Wu
 TAN Chang Khoo, 361 N. Bridge Rd., Singapore 7 8'54
Francis Wu
 TAN Chong Eng, 123 Clyde Terrace, Singapore 8'54
Francis Wu
 TAN Seck Chuan, 625 Paya Lehar Rd., Singapore 8'54 MP
Francis Wu
 TAN CHOR LEUNG, William, 95 Tras St., Singapore 2 8'54 CMNJPT
Francis Wu
 TEH Phai Oon, 62 Middle Rd., Singapore 7 8'54
Francis Wu
 TEO, G. Y., 8 Lynwood Grove Singapore 13 8'54
Francis Wu
 TEO Khoo Siang, % Royal Studio, 3 Coleman St., Singapore 6 8'54
Francis Wu
 TEO, P. S., 33 Stamford Rd., Sin-gapore 6 8'54 PT
Francis Wu
 TEO Wee Seng, % Royal Studio, 3 Coleman St., Singapore 6 8'54
Francis Wu
 THORNTON, Lt. John L., American Embassy, Colombo, Ceylon 8'54 CM
Cmdr. Samuel Nixdorf
 THRELKELD, Thomas N., 1826 11th Ave., Yuma, Ariz. 8'54 P
R. M. McDaniel
 TOH Hong Boon, 312 Elm's Ave., Geylang, Singapore 14 8'54
Francis Wu
 WARD, William M., 564 W. Wash-ington Blvd., Chicago 6, Ill. 8'54 CMS
Matthew J. Wilson
 WEBB, Miss Elsie K., 28 E. 31st St., New York 16, N. Y. 8'54 CP
Edmund V. Mayer
 WELLS, C. H., 592 Henderson Highway, Winnipeg, Man., Can-ada 8'54 CP
Ed Matthews
 WILLEY, Clifford M., % Peterson's Camera Exchange, 358 S. Broad-way, Los Angeles 13, Calif. 8'54 N
Clair N. Fuller
 WILSON, Miss Beth, 1832 Hazel Ave., Kalamazoo, Mich. 8'54 CP
Marie O. Beattie
 WINFREY, Jerry, 85 Camino En-cinas, Orinda, Calif. 8'54 CP
Boris Dobro
 WITMAN, Arthur L., 1023 S. Mc-Knight Rd., St. Louis 17, Mo. 8'54 J
Stuart M. Chambers
 WONG Chew Hoong, 198-B. S. Bridge Rd., Singapore 8'54
Francis Wu
 WONG, K. F., 69 N. Bridge Rd., Singapore 6 8'54 PT
Francis Wu
 WONG Mor Sui, 836-1 Lorong 3 Geylang, Singapore 8'54
Francis Wu
 WONG Mow Lim, 848 Geylang Rd., Singapore 14 8'54
Francis Wu
 YAN Pook Leun, 288 Balestier Rd., Singapore 11 8'54
Francis Wu
 YAP Siew Sun, 351 Lorong Tai Sing, Paya Lebar Rd., Singapore 8'54
Francis Wu
 YEW Hal Sum, 540 Geylang Rd., Singapore 14 8'54 CJPT
Francis Wu
 YIP Teng Poh, 288 Balestier Rd., Singapore 11 8'54
Francis Wu
 YON, Mario J., Calzada De Luyano 407, Habana, Cuba 8'54 S
Nicolas Chao Tam
 YOW, Tuck Ming, 148 Selegie Rd., Singapore 7 8'54
Francis Wu

New Camera Clubs

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Claxton Seale
 MANHASSET BAY CC, % John Simpkins, Sec., 46 Park Circle, Great Neck, N. Y. 8'54 C
M. C.
 PARADISE CC, % Allen T. Badley, Rt. 2, Box 2150, Paradise Calif. 8'54 CP
Mr. & Mrs. W. E. Gemmell
 FENN CENTER CC, % Mr. D. K. Bradley, Central YMCA, 1421 Arch, Philadelphia 2, Pa. 8'54 P
Robert Sonntag
 PRETORIA PB, P. O. Box 1065, Pretoria, South Africa 8'54
Dr. A. D. Sensusan
 SAN CARLOS CC, % W. H. Lind-say, Pres., 666 Laurel St., San Carlos, Calif. 8'54 CPT
Claxton Seale
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Wm. A. Oberlin

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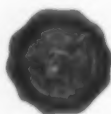
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OFFICIAL NOTICE

The following proposed amendments to the By-Laws have been approved by the Board of Directors and submitted to the National Council.

1—To amend Article XI, Sec. 3, to read as follows: "Organization. Each National Division shall be governed by Divisional Officers and an Executive Committee. The Divisional Officers shall be a Chairman, one or more Vice Chairmen, Secretary and Treasurer. The duties of Secretary and Treasurer may be combined in the office of Secretary-Treasurer. The number and duties of the Vice Chairmen shall be determined by the Executive Committee of that Division. The Divisional Officers shall be nominated and elected by the membership of the Division, under procedure established by the Board, for a term of two years."

2—To eliminate Article XIII as it stands and to substitute for it the following:

"Sec. 1—Under rules and regulations and in territories prescribed by the Board of Directors at the suggestion of the Chapters Committee, and for the purpose of furthering the local activity and the objectives of the Society, the PSA members in a trading area may petition the Board for a Charter as a PSA Chapter. The Board may grant, modify or reject such petition and may, for adequate reasons, void any such Charter."

Sec. 2—All members of a Chapter shall be members of the Society and Chapter membership shall be voluntary. Chapters shall elect their own officers, finance their own activities, and develop their own programs, making every possible use of the Committee programs aimed at benefiting the entire photographic community. Chapter dues may be established by the Chapter with the approval of the Chairman of the Chapters Committee.

Sec. 3—No Chapter shall purport to represent other than its own members, nor shall it incur any unusual indebtedness or a total indebtedness greater than \$1.00 per member without specific approval of the Chairman of the Chapters Committee. In the event of dissolution of a Chapter, its funds shall be held in escrow for a reasonable time by the PSA Treasurer for the use of a possible successor to the organization.

Sec. 4—Chapters shall cooperate with and assist local camera clubs, councils and other local organizations in every way possible. Upon complaint of other members of the photographic community, the Chapters Committee Chairman shall appoint an investigating committee to report to him, and he shall recommend corrective action to the Board of Directors. Reports shall be made semi-annually to the Chairman of the Chapters Committee who shall, in turn, report to the Board of Directors at its annual meeting."

3—To amend Article VI, Sec. 2, to read as follows: "National Officers. The national officers of this society shall be a president, executive vice president, services vice president, convention vice president, editorial vice president, secretary, and treasurer all of whom shall be elected by the membership. Each retiring president shall serve in an advisory capacity as past president for the term of his immediate successor."

Overseas Report

P.S.S.A.

A new national society has joined the growing list of photographic organizations. This one was a long time "born." Proposed 21 years ago, it did not become a reality until July 26, 1954. On that date, at Durban, South Africa, a resolution was adopted formally approving the formation of the Photographic Society of Southern Africa, Ltd. Dr. A. D. Bensusan, FPSA, FRPS, FRSA, president of the Congress (convention in American talk) was elected president of the P.S.S.A. The name is *Southern Africa* because the Union of South Africa is only one of the countries represented in the membership of the P.S.S.A.

The Congress, in addition to its most important action of forming a national society, enjoyed the usual makings of a good photographic show, lectures and demonstrations, an International Salon of top rank, a field trip to a native village where annual religious dancing ceremonies were under way, this time with the added beat of shutters for a new rhythm.

Business-wise, an executive council was elected, the decision to publish a Journal was made and Dr. Bensusan handed over his "Photogens of the Year" to be incorporated in the Annual Pictorial Issue. Committees were appointed and it is interesting to note that of the three committees established one was for Tape Recorded Lectures.

Membership in the new society will be open to individuals, both amateur and professional, clubs, councils and all allied organizations.



Judging the 7th Witwatersrand Salon in Johannesburg, Frances Wu's picture on easel won top honors in show. Seated: H. Snayman, P. Keen, S. Broadway, W. Till, Cr. Nougard, E. Eliovson. Standing: F. van Tonder, A. Fisher. Record number of prints submitted, nearly 1,000; with many U. S. prints accepted. Pic from C. A. Yarrington.

The PSA Traveler

The Wisconsin Dells is fair game for any camera. You can take a steamer trip through the gorge with beautiful scenery you can almost reach out and touch. Nearby in the Indian Village you can shoot dances with Indians in rich costumes. After a fast look, hire a boat and go searching for picture spots on the river.—Cy Hastings.



Judges assemble in Heidelberg for the finals of the 1954 competition for U. S. service personnel in Europe. Finalists will also compete in 5th Inter-Service Contest. L to R: Norman Hall, London, Editor Photography, Capt. Wayne Shaffer, USA, Charles E. Fraser, London and L. Fritz Gruber, secretary German P. S. Photo from Chas. E. Fraser.

The PSA Traveler

Four miles north of Bangor in the town of Old Town is Indian Island, the Reservation of the Penobscot Indians. All during the summer they really go all out for the tourists with a full program of Pageants, costumes, etc. Outside of Florida, I know of no place east of the Mississippi where you can get such an array of Indian costumes, buildings, dances, and Indian life in general as you can here.

GERTRUDE B. MCKUSICK

Binders for Journal

In response to requests from members who wish to keep their copies of the Journal in an orderly manner, arrangements have been made for a neat binder which will hold a full year of the Journal, plus PS&T and the annual index.

Covered in dark blue imitation leather, it has a steel backbone and is furnished with 17 wires to hold the copies in place. The clips that hold the wires are short enough that the copies do not fall out easily in the early stages of filling the binder. The cover is embellished with the Journal logotype in silver leaf.

Introduced at the Chicago convention, the binder may now be ordered from Headquarters at \$2.75, postpaid in the U. S.

Atwater tour

Southwestern and West Coast camera clubs and councils interested in booking any of the Cecil B. Atwater lectures and short courses sponsored by NLP should communicate as soon as possible with chairman Maurice H. Louis, 333 West 56 St., New York 19, N. Y.

Full details of this four months, cross-country tour were announced in the September Journal, as well as mailed to all PSA clubs.

Mr. Atwater will spend November and December in Mexico on a photographic trip. He will begin his lecture tour from Nogales, Arizona, (not Nogales, Texas as announced.) on January 3, 1955.

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New Products



A new Brownie, the Brownie Bulls-Eye, is first on our list this month. Using 620 film, $2\frac{1}{4} \times 3\frac{1}{4}$, it features an eye-level finder and is supplied with a flashholder for the new M2 bulbs. Sold in a kit with bulbs, film, batteries and flash, price is \$17.95.

Konica Camera Co. offers the Koniflex, a Japanese-made, twin-lens reflex with Hexanon f:3.5, 85mm taking lens, body release, nine shutter speeds to 1/400th, automatic film advance, magnifier and ASA flash contact. Price is \$169.50.

Interstate Photo Supply offers the Paxette, a 35mm import from West Germany with automatic film transport, extinction type exposure meter, 45mm, f:2.8 Kalaplast lens, Pronto flash shutter to 1/200th and self-timer. Price is \$36.95, case \$6.95.

Technical Service, Inc., Livonia, Michigan, has acquired the tools, parts and completed inventories of the DeVrylite 16mm sound movie projector. Present dealers will continue and TSI will service projectors already in the field.

Bolex has a new C-8 camera with speeds from 8 to 64 frames and single exposure. A zoom-type viewfinder shows the field for lenses from $\frac{1}{8}$ " to $1\frac{1}{2}$ ". Standard D lens mount is used and with the Lytar f:2.5 the price is \$89.95.

Barnett & Jaffe, Philadelphia, have announced a cabinet to accommodate up to 64 automatic slide loading trays such as the Airquipt, TDC, LaBelle and Viewlex. It is designed for wall or table mounting and is priced at \$29.95.



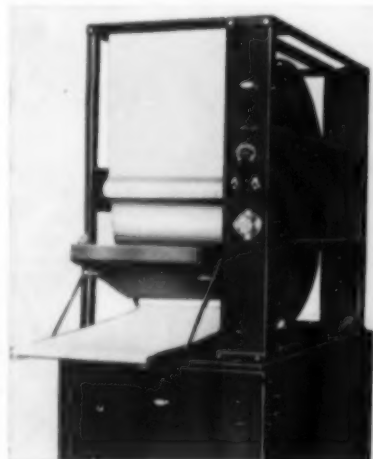
The FR Home Developing and Enlarging Outfit offers you the chance to start a teen or adult beginner off at low cost. It has a film developing tank, trays, easel, clips, safelight, even paper, and the new FR 7A enlarger for film from 35mm to

$2\frac{1}{4} \times 3\frac{1}{4}$. The enlarger has been improved recently and is included in both this kit at \$29.95 and the Argus-FR Complete Photographer kit at \$49.95. The FR Enlarger is sold alone at \$24.95. Both kits contain instructions.

Karl Heitz offers a 35mm contact printer for duplicating 24x36, 24x24 or 18x24mm film frames on film, paper or color film. Up to 90 feet of negative or original film can be loaded into the printer and a feed roll of raw stock up to 30 feet long is held in a light-tight magazine. A filter drawer takes 2x2 filters. Price \$149.70.

Kodak has announced an inexpensive print roller, four inches long, under the Kodacraft label priced at 95 cents.

A new 35mm enlarger is offered by Camera Import Corp., New York. The Amatamat is self focusing up to 10X magnification, is furnished with a Cassar f:3.5 lens at \$49.95. The same enlarger equipped for $2\frac{1}{4} \times 2\frac{1}{4}$ is \$59.95.



The Fedco Glossomatt rotary dryer operates continuously, drying up to 100 8x10 prints an hour, glossy or matte. It uses 1350 watts at 115 volts AC and occupies 20x50" of space. It is priced at \$350 ready to roll and literature is offered free by writing Fedco Products, New York 7.



A new electronic flash unit the Hico-Lite Model 109 has been announced. Rated at 115 watt-seconds, flash duration is 1 millisecond, and recycling time is five seconds. Two types are available, the 109 has the lamp head and power supply contained in a leather carrying bag, while the 109 Pro

has the power supply only in the case. Either model is priced at \$109.50. An AC conversion unit is available at \$18.95. The Model 109 is normally powered by a pair of 245-volt dry cell batteries.

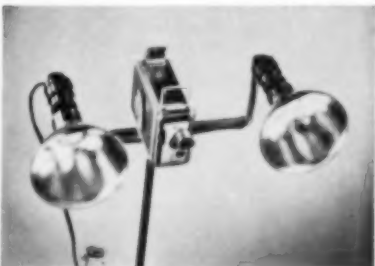


Another new electronic flash, this one from Germany is the CeBe 2 Permaflash. It uses two 90-volt batteries for low voltage and safety. Rated at 70-watt-seconds, with flash duration of 1/500 second, color guide number is said to be 40-50. An interesting booklet describing this gun is offered if you write Blitz-Braun Corp., Dept. PSAJ, 209 S. LaSalle, Chicago 4, Ill.

Strobo Research is announcing two new units, one a 60 watt-second power pack weighing only 50 ounces and small enough to clip on the belt. The other is a 200-watt-second Strobolash II.

Solar Photo Products has added a #5 amber bulb to its flash line. The #5A is rated at about 3200 K for use with tungsten color films indoors. Price is 17 cents per bulb.

Sylvania has an attractive gift pack on the cover of which is a rotating flash guide for exposure determination. The clear pack holds a dozen Bantam 8 flashbulbs, price \$1.79.



The Brownie Movie Light accommodates two 375-watt reflector flood lamps and attaches to the camera by means of a tripod socket screw. The unit sells for \$5.55 and the lamps are \$1.75 each.

A new telephoto lens has been announced by Century Photographic Equip. Co., North Hollywood, Calif. The Tele-Athenar has a focal length of 9" (230mm) with a speed of f:3.8, may be focused as close as 15 feet, stops down to f:22, is coated and has a standard C focusing mount. Price is \$99.50, but it may be had with an anodized black finish for wildlife use at \$10 more.

Canon, in addition to a large line of standard and tele lenses, has announced

a new close-up attachment which features a parallax compensating viewfinder lens. The Auto-Up will work as close as 22 inches and is priced at \$18.95.



A shoulder-pod for steadier pictures has been announced by the Monu Inventions Corp., Englewood, Colo. A curved plate fits over the shoulder and is connected to a hand grip. The camera is fastened to the bar and can be held firmly for either movie or still shots. Shoulder-Pod lists at \$7.75.

Graflex has a new case for twin-lens reflex cameras of all makes. Made of top-grain cowhide, the interior is divided into four compartments. The case measures about 10 by 8 by 5 and retails for \$19.95.

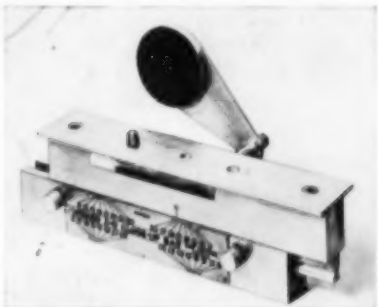
Quick-Set, Inc., has a new line of tripods, the Whitehall, including the Peer at \$12.95, the Quad at \$16.95 and the 35/8 at \$15.95. All are equipped with the new Evreyway camera plate which permits mounting the camera in a balanced position.

Teslrite announces a geared elevator tri-

pod, the Stanrite #2600. The two-section model, 70 inches open is priced at \$19.95, the three-section, 77", at \$22.95.



A bar light for movie or stills with an added feature has been announced by Arkay Corp. A four light bar, the two end lights may be rotated to bounce off the ceiling. Bounce-Ray will retail at \$14.95. It is shown here in carrying position, folded.



Seems we get things running in pairs this month. Two bar lights, two stereo close-up bars. The Kentech is described in an article and we have a new product release on the Wizard. The Wizard 3-D Close-Up Bar is the one pictured. It provides for making close shots with stereo

or one-lens cameras at varying interoculars to provide the proper spacing for the close distance. Otherwise the stereo character of the picture is lost. Wizard is calibrated direct in inches of distance and is provided with a lens cover so single exposures may be made in each position. It is priced at \$29.95 plus 40 cents postage. Wizard 3-D Co., 714 Savings and Loan Bldg., Des Moines, Iowa.

The Ken-Tech is quite similar, with a millimeter scale, and is priced at \$24.95, an angle bracket for use with twin-lens cameras for parallax correction is \$4.95. Kentech, P.O. Box 4152, Los Angeles 24.

Speaking of stereo, TDC is bringing out a stereo slide changer which fits both the TDC Stereo Vivid projector and the TDC Project-Or-View. The Stereo Selectron changer handles slides in trays, 30 stereo slides in glass, metal or cardboard mounts. Slide feeding and advance is handled the same as with the Selectron 2x2 changer. The price is \$19.50, extra trays \$1.95.

Dearsteyne from p. 27

took your pictures is not any evidence that everybody likes that type of picture. Have you ever sent anything to Baltimore where artists are the judges? You might try this. But for heaven's sake, don't get yourself down on Salons just because your slides are not accepted. By the way—you didn't mention if you had had any slides accepted at all.

As for the lack of good pictures in the PSA Journal, I would suggest that you take another look. If these excellent, most of them, pictures are not the kind that you like, then I feel sorry for you. I hope that someday I can get some of my photographs printed in the Journal. Maybe you will like mine. I hope so.

—LAWRENCE G. HEINRICH

Desert from p. 25

do, do not try to imitate the desert burro and kick the cactus; or you will be a most miserable person, taking the spines and needles out of your foot.

In winter, the desert becomes a place of different shades of green. It is the time to look for new spots to remember when spring comes, to be sure to see what flowers will come after the winter rains. It is the time to study the Sahuari, either as a single structure or as a group. The sky is bluer in winter, the air is more clear, and the early morning and late evening shots have longer shadows. After a rain in winter, the clouds are appealing for desert scenery.

The thunderheads hang over the mountains in the summer months. When they decide to enter the desert, the desert offers new possibilities for the photographer. But the urge to venture into the narrow seldom-used desert roads can bring trouble for the car. Best thing to do is to use the main roads, and if you must, walk. Those dry washes which appear like cement when standing on them, can sink a car deep. Garages are far apart in the wide open spaces of the West.

These warnings are for the person who has yet to tread the desert floor, in which there is beauty at all times to see and photograph. With the newcomer and the oldtimer, the desert becomes so inspiring that it is easy to forget that the desert belongs to Nature who has placed these obstacles not to prevent man from entering the desert, but to protect herself from destruction when man tries to destroy it for selfish purposes.

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EXHIBITIONS and COMPETITIONS

Salons

Notes: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

PSA Approved Salons

SANTIAGO (M,T) Closes Oct. 10. Exhibited in November. Data: Foto Cine Club de Chile, Huertanos 1223, Santiago, Chile.

SOUTHAMPTON (M,S,L,T) Closes Oct. 12. Exhibited Oct. 30 to Nov. 20 at Art Gallery. Data: C. Hoshing, 115 Wilton Rd., Shirley, Southampton, England.

ARIZ. STATE FAIR (M,T) Closes Oct. 13. Print fee \$1.50. Exhibited Nov. 5-14. Data: Arizona State Fair, Phoenix, Arizona.

SOUTHEASTERN (M,SS) Closes Oct. 13. M fee \$2.00. Exhibited Nov. 6-20 in Chamber of Commerce Bldg. Data: John H. Rauch, 216 E. Miller Ave., Orlando, Fla.

HONG KONG (M,C) Closes Oct. 15. Exhibited Dec. 4-11 at St. John's Cathedral Hall. Data: Tom Chan, 8 New Eastern Terrace, 2nd Fl., Causeway Bay, Hong Kong, China.

LUCENOR (M) Closes Oct. 15. Data: S. H. H. Reuani, 53 Yohiapur, Allahabad 3, U. P., India.

VICTORIA (M,T) Closes Oct. 16. M fee \$1.50. Exhibited Nov. 14-21 at Arts Center. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

NEWCASTLE (M,A,S,C) Closes Oct. 20. Exhibited Nov. 20 to Dec. 11 at Municipal Art Gallery. Data: C. R. Barnaby, 39 Ladykirk Road, Newcastle upon Tyne 4, England.

JAPAN (M,T) Closes Nov. 15. Exhibited in January in Tokyo and five other cities. Data: 15th Intl. Photographic Salon of Japan, The Asahi Shimbun Bldg., Tsurukicho, Tokyo, Japan.

DES MOINES (M) Closes Nov. 19. Fee \$2.00. Exhibited Dec. 12 to Jan. 2 at Art Center. Data: Henry W. Tyler, Des Moines Art Center, Des Moines, Iowa.

CUBA (M,T) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotográfico de Cuba, O'Reilly 366, alto, Havana, Cuba.

BENGAL (M,C) Closes Dec. 25. Exhibited Feb. 14-27. Data: B. K. Mukerjee, 24B Hindustan Park, Calcutta, India.

MUNICHEN (M) Closes Dec. 31. Data: Arbeitskreis Münchener Fotoamateure, Stein Strasse 17, München 8, Germany.

VALPARAISO (M,C,T) Closes Jan. 15. Exhibited in February. Data: Club Fotográfico y Cinematográfico de Valparaíso, Condell 1349, Valparaíso, Chile.

WHITTIER (M,T) Closes Jan. 17. M fee \$2.00. Exhibited Feb. 6-29. Data: Circle of Confusion, 719 S. Greenleaf, Whittier, Calif.

ARACAJU (M,T) Closes Jan. 20. No entry fee. Exhibited Mar. 1-29. Data: Hugo Ferreira, Sociedade Sergipana de Fotografia, Caixa Postal 20, Aracaju, Sergipe, Brazil.

WILMINGTON (M,C,T) Closes Jan. 24. Fee \$1.00 plus return postage. Exhibited Feb. 13 to Mar. 6 at Society of Fine Arts. Data: J. H. Lacher, Delaware Camera Club, P.O. Box 401, Wilmington, Del.

CHILE (M,T) Closes Jan. 27. Exhibited Feb. 21 to Mar. 15 at Casino Municipal de Vina del Mar. Data: Club Fotográfico y Cinematográfico de Valparaíso, Condell 1349, Valparaíso, Chile.

TORONTO (M) Closes Feb. 4. Exhibited Mar. 15-26 at Simpson's Galleries. Data: Walter Maras, c/o N. Toronto YMCA, 139 Eglinton East, Toronto 12, Ontario, Canada.

BOSTON (M,C) Closes Feb. 21. Fee \$1.50. Exhibited Mar. 13-20 at Boston Camera Club. Data: Mrs. Booth H. Warren, 15 Westlake Rd., Natick, Mass.

Other Salons Not Approved by PSA

IJUI (C,T) Closes Oct. 15. No fee. Exhibited in October. Data: Cine Foto Clube Ijuí, Rio Grande do Sul, Brazil.

KENYA (M,S,C,T) Closes Nov. 14. Exhibited Dec. 7-19 in Memorial Hall. Data: R. J. Henderson, P.O. Kahette, Kenya, India.

LEVERKUSEN (M,C) Closes Jan. 22. No entry fee. Exhibited Mar. 5-19. Data: Dr. G. Grueb, Foto-graphische Gesellschaft, Leverkusen, Germany.

Color

MEXICO, Oct. 21-Nov. 11. Deadline Oct. 2. Four slides, \$1. Forms: Arturo Vives S., Club Fotográfico de Mexico, San Juan de Letran 60, Irapuato, Mexico 1, D.F., Mexico.

ARIZONA, Nov. 5-14, deadline Oct. 13. Four slides (to 4x5), \$1. Forms: Arizona State Fair, Phoenix, Ariz.

VICTORIA, Nov. 14-21, deadline Oct. 16. Four slides, \$1. Forms: Frank Julian, 3930 Winton St., Victoria, B. C., Canada.

LUXEMBOURG, Nov. 9-21, deadline Oct. 10. Four slides, \$1. Forms: Rene Jentgen, 30 rue Felix de Blohausem, Luxembourg, Grand Duchy.

MISSISSIPPI VALLEY, deadline Nov. 3. Four slides (or four color prints), \$1. Forms: E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

VALPARAISO, February, deadline Jan. 15. Four slides, \$1. Forms: Carlos Quevedo, Condell 1349, Casilla 1967, Valparaíso, Chile.

MINNEAPOLIS, Feb. 8-11, deadline Jan. 17. Four slides, \$1. Forms: R. W. Swanson, Cinemart, 4253 Bryant Av. S., Minneapolis, Minn.

SANTIAGO, Nov. 15-20, deadline Oct. 10. Four slides, \$1. Forms: Foto Cine Club de Chile, Huertanos 1223, Oficina 14, Santiago, Chile.

TORONTO, Mar. 1-3, deadline Feb. 10. Four slides, \$1. Forms: Adolf Vignale, 52-11th St., New Toronto, Ont., Canada.

BOSTON, Mar. 22-27, deadline Mar. 3. Four slides, to 3½x5, \$1. Forms: Mrs. F. D. Murphy, 29 Hall Ave., Watertown 72, Mass.

Nature

KENTUCKY, 14th Annual, Closes Oct. 30. 4 slides and/or 4 prints and/or 4 sequences of slides or prints. Data: Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

10TH MISSISSIPPI VALLEY—Nature slides, 2x2 only. Color prints any medium. Fee \$1 each division. (No monochrome entries.) Closes Nov. 3. Data: N. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

CHICAGO, 10th Nature, Closes Jan. 15. Prints and slides. Data: Louise K. Broman, 166 W. Washington St., Chicago 2, Ill.

ROCHESTER, 19th International, Nature Section. Closes Feb. 4. Nature prints, monochrome and color, nature slides 2x2 only. Fee \$1.00 per section. Data: Robert H. Kleinschmidt, Dir., 41 Parkside Crescent, Rochester 17, N. Y.

Stereo

SOUTHEASTERN, Closes October 15. Stereo slides (\$1) including Viewmaster. Exhibited November 6-20. Forms: John H. Rauch, 216 E. Miller Ave., Orlando, Florida.

LIGHTHOUSE, 6th Annual, Closes Nov. 13, fee \$1. Exhibited Dec. 4-5. Data: Conrad Hodnik, Light-house for the Blind, 3323 West Germak Rd., Chicago 23, Ill.
See also: Mexico.

PSA Competitions

Color Print Competition—Individuals, 4 prints any process, including hand coloring. No fee for CD members, others \$1. Medals and ribbons, written criticism if desired. Closes: Nov. 20, Feb. 30, May 20. Data: Joe E. Kennedy, 1029 Kennedy Building, Tulsa 3, Okla.

Nature Slide Competition—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Jan. 15, Apr. 15, Sept. 15. Data: Irma Louise Carter, 2900 Strand, Manhattan Beach, Calif.

Nature Print Competition—Individuals, 4 prints, 5x7 to 16x20, any nature subject except previous winners. Medals and ribbons. Closing dates: Oct. 15, Feb. 15, May 15. Forms: Tom Firth, Trappe, Md.

Contests

Freedom's Foundation at Valley Forge will soon send out announcements concerning the 1955 competition. Get your prints ready now, data on page 29. Cash awards.

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

This is a good spot for two reminders. In the Division competitions the usual rule is that no print or slide which has placed before is acceptable. That's one, the other is this: Many PSAers have no interest in the formal competitions and salons, yet they often make excellent pictures with more or less journalistic interest. The Journal has a special spot for them, the only prize the pride of having your picture published, or an explanation of why it wasn't chosen. To get this latter service, enclose return postage. Each picture printed is given two critiques, one from the editorial slant, the other the criticism of a skilled exhibitor and judge. If you think you have a picture which meets the requirements of journalistic interest and print quality, send it to the Picture Editor, PSA Journal, 28 Leonard St., Stamford, Conn.

Secretaries

Listings of salons and exhibitions in this page are subject to Division approval. Notices must be sent to the following:

Pictorial monochrome, Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.

Color slides, H. J. Johnson, FPSA, 2134 Concord, Chicago 47, Illinois.

Nature, Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Illinois.

Stereo, Dr. Frank E. Rice, APSA, Ste. 2050, 228 N. La Salle St., Chicago 1, Illinois.

Listings of intra-division competition and contests in which prizes are offered should be sent to the Editor, PSA Journal, 28 Leonard St., Stamford, Conn.

PSA SERVICES DIRECTORY

PSA Services

Camera Clubs—Fred W. Fit Jr., APSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, APSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tape (Invitational Exhibits)—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2005 Walnut St., Phila. 3 Pa.)

Editors:

PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.
Color Division Bulletin—H. J. Johnson, FPSA, 2114 W. Concord Pl., Chicago, 47, Illinois.
Motion Picture News Bulletin—James P. Dubyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Notes—Alfred Richter, 3456 SE 34th, Bellevue, Wash.
Pictorial Division Bulletin—Mary Abele, 2617 Hartwell St., Evanston, Illinois.
Stereogram—Paul J. Wolfe, APSA, P.O. Box 332, 104 N. Main St., Butler, Pa.
Technical Division News Letter—R. C. Hakanson, 10322 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Maurice H. Louis, APSA 333 W. 56 St., New York 19, N. Y.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership is \$1 per year in addition to PSA dues.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgartel, APSA, 623-19th Ave., San Francisco 21, Calif.
 —To "adopt" a hospital, information from Howard Miller, 39 Indian Hill Road, Winnetka, Illinois.
CD Membership Slide—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.
Tape Recorder Dept.—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.

Individuals

Star Ratings—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.
Slide Circuits—R. B. Horner, APSA, 2933 Rosemont, Chicago 43, Illinois.
International Slide Circuits—John Moddeionge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dennis W. Pett, RR2 Nashville Road, Bloomington, Ind.
Instruction Slide Sets—Mrs. Andrea Robinson, P.O. Box 1818, Miami, Arizona.
Color Print Competition—Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Set—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Color Print Circuits—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Hand Colored Print Circuit—James Archibald, 16 Henrietta Blvd., Amsterdam, N. Y.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection—George F. Johnson, APSA, Forestry Bldg., State College, Pa.
Library—Paul J. Wolf, APSA, 811 Bronx River Rd., Bronxville 8, N. Y.
Technical Service—W. K. Raworth, APSA, 2741 S. 59th Ave., Cicero 30, Illinois.

Clubs

Hospital Project—Howard Miller, 39 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Charles A. Kinsley, APSA, 423 Colebrook Dr., Rochester 17, N. Y.; Central:

Fred T. Richter, 819 Beach Ave., LaGrange Park, Illinois; West: Charles H. Green, 19261 Linda Vista Ave., Los Gatos, Calif. (Inc. Canada, Alaska & Hawaii.)

Exhibition Slide Sets—This service obtained from same sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Old City, Pa.
Color Slide Circuits—Mrs. Vella Pinne, APSA, 1827 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Merle S. Ewell, APSA, 1422 W. 48th St., Los Angeles 62, Calif.
Color Print Sets—Miss Louise Keller, 1929 E. Salano Drive, Phoenix, Arizona.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Miss Alice C. Hoffman, 885 S. Lucerne Blvd., Los Angeles 3, Calif.
Book and Film Library—
Film Review Service—Alfred S. Norbury, 3526 Harrison St., Kansas City 9, Mo.
Technical Information—Vincent H. Hunter, FPSA, Route 1, Box 48, Brush Prairie, Washington.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Slide Contest—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.
Instruction Slide Sets—Ludwig Kramer, Cottage School Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alford W. Cooper, P.O. Box 579, Worland, Wyoming.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Irma Louise Carter, 2900 Strand, Manhattan Beach, California.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Wondside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolio—Miles R. Bleech, 904 Evanston Drive, Jackson, Michigan.
International Portfolio—Miss Ethel E. Hazen, Socy, 1616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolio—Miles R. Bleech, 904 Evanston Drive, Jackson, Mich.
Portrait Portfolio—Frederic Calvert, 28 E. Fourth St., Chester, Penna.
Portfolio Medal Award—Doris Martha Weber, FPSA, 2304 Ralph Ave., Cleveland 9, Ohio.
Award of Merit—Glenn E. Dahlby, 419 S. Taylor Ave., Oak Park, Illinois.
Personalized Print Analysis—Dr. John W. Super, 4319 Waverly Ave., Detroit 4, Mich.
Salon Workshop—C. Jerry Derben, 128 W. Northside Dr., Jackson, Miss.
Salon Labels—Miss Stella Jenks, APSA, 6 N. Michigan Ave., Chicago 2, Illinois.
Pen Pals—Frances Hajlick, 7107 South Bennett Ave., Chicago 49, Illinois.

Clubs

Portfolio Club—Sten T. Anderson, APSA, 3247 O. St., Lincoln 3, Nebraska.
American Exhibits—East: Robert W. Keith, 7125 East End Ave., Chicago, Ill. Central: Ray F. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: M. M. Deaderick, APSA, 5556 Canaleto Dr., Carpinteria, Calif.
Club Print Circuits—George F. Munz, 37 Homestead Place, Bergenfield, N. J.
Club Print Judging Service—Don E. Haasch, 1005 Teton St., Boise, Idaho.

International Club Print Competition—Vernon N. Kinsley, 2527 Creighton Ave., Baltimore 15, Md.
International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 3000 Richmond St., Philadelphia 37, Penna. Central: Orlin Gollnick, 354 South 21st St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

Portfolio of Portfolios—Maurice Shook, 1629 San Pablo Lane, Santa Barbara, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Raymond S. Cannon, 104 Pecos Road, Parkdale Addition, El Paso, Texas.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorenson, 119 E. Andrews, Fresno, California.
Individual Slide Competition—Frederick T. Wiggins, Jr., 438 Meacham, Park Ridge, Illinois.
Slide Circuits—James W. Stower, The Detroit Times, Detroit 11, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 124 Larcado Way, St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.

Clubs

Club Slide Sets—Earle E. Krause, 5706 S. Harper, Chicago 37, Illinois.
Instruction Sets—Earle E. Krause, 5706 S. Harper, Chicago 37, Illinois.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers programs.
Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing.

Listed here you will find practically every service offered by PSA and the Divisions and Committees. For detailed descriptions see the Member's Manual and the various Division Service Bulletins. The person named in this list is not necessarily the Director, it is the person to be contacted for information about the service. If you do not receive a reply to your inquiry within a reasonable time write the Division Chairman about Division services or PSA Headquarters in Philadelphia about PSA services. Division Chairmen are listed in the Board of Directors on page 2 of every issue and their addresses are in the Membership Directory.

Change of Address

If you are moving be sure to advise Headquarters, giving both old and new addresses. Do not notify the printer or the editorial office. Your envelopes are addressed at HQ each month and all your records are kept there.

If you have a temporary change of address, or a vacation home, deposit enough money with your regular postmaster for him to forward all your magazines. It takes one or two months to effect a change of address and you don't want to miss a single issue of your PSA Journal.

Cinema Clinic

Conducted by George W. Cushman

This Matter of Sound

Most movie enthusiasts have, at one time or another, seen amateur movies accompanied by the playing of phonograph records. Normally such an experience is quite contagious, and the desire to show one's own movies with a musical accompaniment is given a great impetus.

So, to those who would like to increase the enjoyment of their films in this manner, let's look at the procedure from all its various angles and the equipment that will be needed.

In most homes today there is at least one record player, in some instances connected directly to the radio or TV set. All you need in addition to this present equipment is a second record player. It can be wired through the same radio or TV set so that a second amplifying system is not required.

Obviously, the loudspeaker should be placed rather close to the screen. If the present radio or TV cannot be moved close to the screen, you may decide to purchase a separate speaker to be used in this manner. It can be connected with two wires to the voice coil of the speaker in your TV or radio. It is as simple as that.

Normally, you will probably want to disconnect the speaker in the radio or TV when your "remote" speaker at the screen is playing. A switch of this purpose should be installed when your auxiliary speaker is connected. Your radio service man can do all of this for you in a matter of minutes at a very nominal charge.

Equipment

Amateurs who go in for this in a big way prefer to have equipment designed especially for the purpose. This consists of two record players—turntables we call them—mounted side by side, often in a small portable suitcase or trunk, in connection with an amplifier and speaker, the latter equipped with thirty or forty feet of wire. This equipment, which can be built at home or purchased ready made, is ideal in that the turntables can be placed at the projector location and thus permit the operator to change records easily.

The chief requirement of such equipment is that each turntable have its own volume

control. This is very important, as will be seen later. Many amateurs make the mistake of installing one volume control which automatically turns one turntable off when it turns the other one on. This is not suitable.

Picking Records

When the equipment is ready for use, the first job is to run the film through the projector from beginning to end several times and study the various sequences in the film from the viewpoint of what kind or type of music would best fit them.

Then comes the job of searching through record shops until the right kind of music for each sequence is found. When all of the records have been obtained, place them in order and commence the picture. As each sequence begins, start the record which you have selected and play it as the film is projected. Place the second record on the second turntable, but obviously you will not begin to play it until the first sequence is about done.

When this moment comes, fade out the first record while you fade in the second. With a little practice you can do this so that no one is conscious of the fact that the music on one record has been stopped and another begun.

The hardest records to find will be beginning and ending records. For the beginning you will want a good, full orchestral arrangement which is tuneful and stirring. The ending should have a retard at the end and be full and loud. For ideas, listen to the music the next time you go to the movies.

Presentation

Many beginners at music simply start any record at hand, play it all the way through, then start another, and so on. They make no attempt to play suitable music for the picture on the screen. I have heard marches played through romantic sequences, and modern jazz played during an Indian war dance.

With the thousands of records of every kind and description available these days, there is no excuse for playing the wrong kind of music with any scene. The success of the whole venture depends upon this proper selection of music for each and every scene, and therein lies the artistic approach to the whole thing. Only instrumental selections should be used. Don't use singing records or records with vocal choruses.

Remember that with two turntables it is not necessary to play an entire record. Perhaps you have a very short sequence which lasts only five or ten seconds on the screen. For this you would require only five or ten seconds from a record, and with two turntables it is easy to do this.

Sound Effects

Also, you should study your film for any

sounds, such as pictures of automobiles, trains, airplanes, fish frying in a pan, a waterfall, and so on. You can now obtain almost any sound effect on records, and these should be obtained to add realism to your picture. Where you have a shot of a train approaching your camera, get a record of a train running (there are many kinds, from slow freight with its rattle rattle to fast express as its whisks by) and start it at low volume. Then, as the train approaches in the picture, turn up the volume, thus giving the true effect of an approaching train.

Sound effects add much to any film by making it come alive, and it has always been surprising to me why more amateurs who do play records with their films, won't use sound effects. I have, however, found that once an amateur employs sound effect records, he never again shows his films without them. The realism doubles the enjoyment of the film.

Experience and practice are all that is left to make a really fine show. And it does take practice to get the right music started at just the right instant. Especially is this true with sound effects, for nothing is worse than hearing the sound of an automobile before the automobile appears on the screen. So, practice until you can cue the film perfectly. Then spring something really new on your friends.

Mylar

Of great interest to movie amateurs and professionals alike is a new petro-chemical known as mylar which has been perfected by the petroleum industry.

It looks just like cellophane except that it is hundreds of times stronger, having one third the tensile strength of steel, making it tough and unbreakable.

According to officials of the Petroleum Industry, mylar is now undergoing final tests and is to be put on the market next spring, probably by duPont.

It will be greatly used for storm windows, and eventually regular windows, since no bricks or ball bats will break it.

Another great use for mylar will be for motion picture film. It has already been tested and has been found to take an emulsion. Its toughness will assure its never breaking! And it is slower burning than the present slow burning film—an added safety precaution. (Ed. Note: It is so tough that it is now a problem to punch the sprocket holes in it!)

When the first movie film made with mylar will be available in local photo stores has not been intimated. It will probably be some time in 1956. But won't it be wonderful to start a show and know that the film won't break?

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

Ned Beach

PSA members will be grieved to learn of the death of Edward W. Beach of Muskegon, Michigan. He was stricken in Hartford while on the way to Nantucket for a vacation.

Mr. Beach was active in the Motion Picture Division during its formative years and contributed generously of his time and experience in helping to solve the many organizational problems.

He is survived by his widow, a son, daughter and two grand-daughters.

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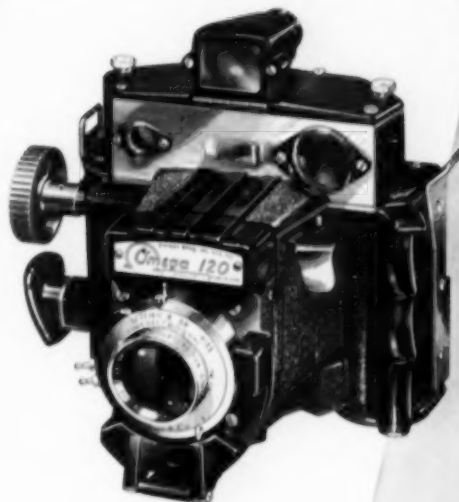
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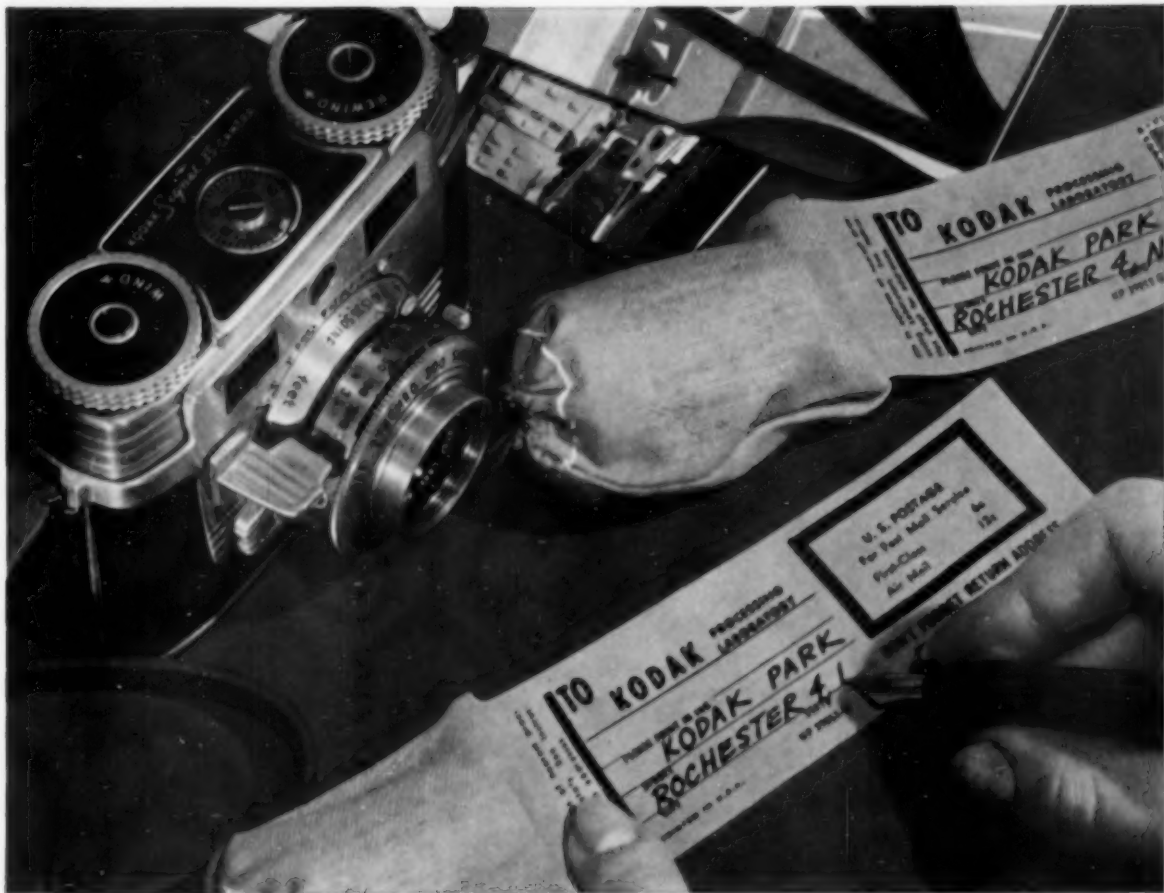
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